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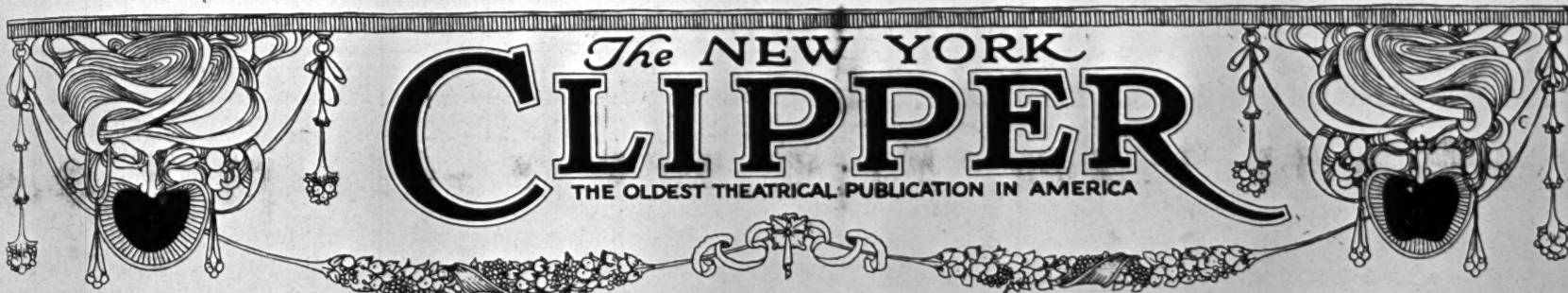
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New York. Entered at the Post Office at New York, June 24, 1879, as second class Copyright, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, mail matter under Act of March 3, 1879

Founded by  
FRANK QUEEN, 1853

NEW YORK, OCTOBER 6, 1920

VOLUME LXVIII—No. 35  
Price, Fifteen Cents, \$5.00 a Year

## ZIEGFELD TO BEGIN ACTION AGAINST "BREVITIES" PRODUCERS

**Instructs Attorney to Start Proceedings Against Everyone Concerned in Placing "Dentist's Chair" Scene in New Revue. May Include Cantor, Lemaires, Schuberts.**

Flo Ziegfeld, early this week, instructed his attorney to start proceedings against everybody implicated in the placing of the scene called "The Dentist's Office," in "Broadway Brevities," upon the ground that it was taken from last year's "Follies." The contemplated action may be brought against the Schuberts, Eddie Cantor and the La Maires, Rufe and George.

According to Ziegfeld, last year's "Follies" contained a scene called "The Osteopath's Office," written by Rennold Wolf under instructions from him. The latter says he conceived the scene while wintering in Palm Beach, and told it to Wolf who went ahead and wrote it. At that time, Ziegfeld stated, he had both Cantor and George LeMaire under contract for the 1919 edition of the "Follies" and had the scene written for their express purpose in the show.

Subsequently, Cantor and LeMaire enacted the scene in last year's "Follies" and it proved to be the comical piece de resistance of the show.

But this year, neither Cantor nor LeMaire are with Ziegfeld. The latter produced his own musical revue and Cantor was engaged only as one of the featured comedians. He did not appear in "Brevities" until two weeks after it opened on the road. And, having nothing which might serve as a definite laugh-provoker for the special talents of Cantor, Ziegfeld claims that LeMaire took the "Osteopath" number, made several changes in

its "business" and scenic arrangement and put it in the show, with the result, he says, that it is now considered the funniest in the "Brevities" program.

Ziegfeld added that, even if the Schuberts have no proprietary interest in the "Brevities" show, which he believes they have, the show is being played in one of their houses and, since that is the case, Ziegfeld stated, his legal advisor has informed him that the Schuberts have no right to harbor a show in their house after he has formally notified them that the production contains material infringing on his property. And he says he warned them in a letter.

As a result, Ziegfeld stated, not only does he intend to begin legal proceedings against the Schuberts, Cantor and LeMaire, but he is also preparing a formal complaint against them which he will lodge with the Grievance Committee of the Producing Managers' Association, of which the Schuberts and he are both members.

That the Schuberts, George LeMaire or Eddie Cantor are not very much worried over Ziegfeld's claim was indicated on Monday of this week by the fact that the "Dentist's Office" scene still remains part of the "Brevities" show, the same as it was on the opening night here, when its enactment aroused the most hilarious guffaws of any number in the revue. As soon as they heard that trouble was about to break they consulted their attorney, Harry S. Hechheimer, and continued presenting the disputed scene.

### "FOLLIES" AVERAGED \$31,500

Ziegfeld's "Follies," in its seventeenth week at the New Amsterdam Theatre, where it will end its run October 18 and journey to Boston, has played to a total of \$504,000 on the first sixteen weeks of its run here, it was learned early this week. This means that the average weekly receipts thus far have totaled \$31,500.

When the "Follies" leaves for the road week after next, it will have established a new record for gross takings on its New York engagement. Never before in the history of the "Follies" have the takings here been as great as this year. This is accounted for by the \$4.40 top scale, inclusive of the war tax, that Ziegfeld inaugurated for the current edition of his production.

In former years, Ziegfeld has cleared the cost of his production on the show's New York engagement. But this year's show, Ziegfeld states, despite the large gross receipts it has played to thus far, will not have paid for itself until about Christmas time. For it is not only the most expensive show that Ziegfeld ever produced, its cost being upwards of \$200,000, but its weekly expense is the greatest of any previous edition of the "Follies." It costs upwards of \$20,000 a week to run the show here, Ziegfeld states, in proof of which he recently exhibited a statement showing the total expense of the show for one week to be \$22,000. Nor did this amount include any payments for costumes and scenery.

### "BREVITIES" DOES \$26,400

George LeMaire's "Broadway Brevities" show, which opened at the Winter Garden last Wednesday night, played to \$28,400 on the six performances, which comprised the show's first week here. This is an extraordinary aggregate amount for a like number of performances of any show, Jolson's included.

At least one new record was established by the show when it played to \$5,400 on one performance, that of last Saturday night. Such takings on one performance have never before been equaled at the Winter Garden.

The indications are that the "Brevities" show, which was scored unmercifully by several of the newspaper reviewers, following its opening, one of them even saying that it was the worst he ever saw, but which is being bolstered up from day to day, will yet prove a winner.

### ARRESTED FOR LARCENY

Boston, Oct. 2.—Benjamin Mosche, a violinist doing a single in vaudeville, was found guilty of larceny before Judge Barmer in the Municipal Court here yesterday.

Last Wednesday, Mosche was appearing on the same bill with Max Artane, whose act is called "Maurice and Girlie," at the New Portland Theatre, Portland, Maine. That night, as Artane was leaving for Boston, his wife was suddenly taken ill and had to stay in Portland. Mosche asked Artane for the privilege of using his berth. Upon arriving at North Station, Boston, Artane discovered the loss of \$100 from a pocket-book which he had put under his pillow. When arrested Mosche was found to have ninety-six dollars in his possession, together with a hypodermic needle and drugs.

### PERCY WILLIAMS TO UMPIRE

The long disputed "Shavings" case which time and again during the past season was brought to arbitration by the A. E. A. and P. M. A., each time resulting in a deadlock, was last week turned over to an independent arbitration body and Percy Williams appointed umpire.

Through this case, the Actors' Equity has tried to establish a precedent that, once a show has opened, it cannot close unless it does so for the season. It is held that the actors' employment must be consecutive and that there must be no lay-offs without salary.

Henry Savage closed the "Shavings" company for one week prior to opening in New York last season and refused to reimburse the cast for the lay-off.

### "BEN HUR" CALLED OFF

As a result of the pending litigation between Marc Klaw and A. L. Erlanger, rehearsals for "Ben Hur" were called off on Monday of this week and all players ordered to appear at Erlanger's office on the following day, where they were to be paid two weeks' salary in lieu of notice. This is the first time in nearly twenty years that the annual revival of this piece has been halted.

"Ben Hur" was to open a thirteen weeks' engagement at the Manhattan Opera House, beginning October 25, with the usual road tour to follow.

### LOUIS MANN COMING IN

"The Unwritten Chapter," with Louis Mann in the leading role, will be opened by A. H. Woods at the Astor Theatre next Monday night.

### GEO. WHITE CENSORS "BREVITIES"

The expression on George White's face last Thursday as he strode backstage at the Winter Garden in search of Eddie Cantor, was not as dark and defiant, as the burnt cork countenance which Cantor affects in one of the scenes in the "Brevities" show, but, nevertheless, there was a black look in White's eye.

For White, producer of the "Scandals of 1920," hooper extraordinary and soon to be husband of the alluring Ann Pennington, principal danseuse of the "Scandals" show, had come to make Eddie Cantor swallow a wise crack he had uttered from the stage during the Thursday matinee performance of "Brevities" and which Miss Pennington, whose name was mentioned in the "crack," had heard while witnessing the performance. The witticism, hereinafter known as "crack," came about as follows:

Cantor and LeMaire were enacting the scene wherein they throw verbal bouquets at each other. The talk turned to gambling. Cantor began to adjure LeMaire on the evils of gaming. Suddenly he looked out into the audience and spotted Ann Pennington sitting in an orchestra seat a few rows beyond the stage. He turned to LeMaire and said: "I'm telling you if you keep on gambling you'll lose first one act of your show then the other, and pretty soon you'll have no show. Look at Georgie White! What's he got? The only thing he's got left from his show is the intermission and Ann Pennington."

Forthwith Ann Pennington, George White's leading lady, with the accent on leading, now that they've taken out a license to wed, left the theatre and hurried to her showman swain to apprise him of the manner in which Eddie Cantor had uttered their names in the "Brevities" show.

"For myself," White is reported to have declared, "I don't care. But why does that wise-crackin' — (the words deleted herein may not be found graven on the obelisk) have to mention the lady that's gonna be my wife?"

So he hurried to the place wherein Ann Pennington had so recently blushed like the rose that she is to her many friends. But instead of entering the theatre through the front of the house, White availed himself of the stage entrance, where he figured rightly that he would more speedily encounter Cantor, one of the leading comedians of the "Brevities" show, and perhaps, an equally leading citizen of Mt. Vernon, where he recently moved from the Bronx.

On the stage Cantor was not. So White strode into the black-face one's dressing room. There Cantor was. So White, witnesses report, asked him what he meant by and so forth. Cantor explained, but unsatisfactorily to White. The latter is then reported to have "planted" a swallowing urge on Cantor's jaw. And, just before White left Cantor's dressing room that afternoon, it is variously reported that he had thoroughly digested the words White had come to eliminate from the "Brevities" show. The best evidence of which is, that at the performance that evening, and in all subsequent performances, the unwelcome crack was eliminated.

George White and his "Scandals" show opened in Chicago last Monday night.

### HILL CLOSES "JONES" SHOW

Gus Hill closed his "Keeping Up With the Joneses" after one week on the road, and will recast the show before sending it out again. George Milton and Louise Carver will be with the new company.

### SOPHIE SEEKS DIVORCE, IS RUMOR

CHICAGO, Ill., Oct. 3.—It is being whispered along the rialto here that Sophie Tucker has brought divorce action against her husband, Frank Westphal.

Miss Tucker has refused to discuss the matter with newspapermen, stating that she has nothing to say. Frank Westphal when sought, was not about the Sherman Hotel, where Miss Tucker is staying, for he is not registered there with her, but was discovered to be living alone on the North Side. When found, he refused to talk also.

"If there is any news forthcoming you will have to see Miss Tucker," was all he would say.

Miss Tucker and her Five Kings of Syncopation, opened successfully at the Edelweis Gardens today. She is proving a great drawing card and it is expected that she will remain at the Edelweis for months, providing her vaudeville route will permit her. This is her own stamping ground and Chicago acclaims her for its own.

### MARSH SUED FOR DIVORCE

CHICAGO, Oct. 4.—Edward Marsh, manager of the Fair Department of the Western Vaudeville Managers Associated, has been sued for divorce by Theresa Marsh. The Marshes were married June 1, 1915. Mrs. Marsh charges that her husband beat her with pillows and that he has an income of \$10,000 a year. The action will probably come to trial in December or January.



## TICKET BROKERS TO HANDLE ADMISSIONS TO BOXING BOUTS

Arrangements Now Being Made by Fight Promoters to Have  
"Specs" Handle Pasteboards on Commission Beginning  
with Carpentier-Levinsky Event

The various fight promoters who have received licenses thus far from the Boxing Commission are negotiating with Broadway ticket agency men looking toward a deal on a percentage plan rather than any "buy," such as has been customary to arrange with theatre managers. If the negotiations are consummated and the matches are as widely attended as those already given by Tex Rickard in Madison Square Garden have been, the brokers should make some money.

The ticket men are anxious to try the idea out on the forthcoming Carpentier-Levinsky bout, scheduled to take place in Jersey City on October 12. The prices will range from \$3 to \$50 top, exclusive of war tax. And the deal under which the brokers are seeking to handle tickets for it is that they will agree to take a large number of the higher priced tickets and guarantee the sale of a majority of them.

The tickets are to be sold by the brokers at face value, plus the war tax, and, for acting as agents, the ticket men will receive for their end ten per cent of the face value of each ticket sold. And with respect to the unsold portion of the allotments, the brokers are seeking an arrangement whereby they will be permitted to return to the box office all remaining on their hands by 7.30 of the evening of the fight.

As was pointed out early this week by Leo Newman, the broker in the Fitzgerald Building, the brokers would not have to sell the tickets at a bonus, because in no case would they take tickets priced at less than \$5, and, if they received ten per cent on each sale, it would in no case amount to less than fifty cents. And, since the average price of the tickets they would sell would be at least \$10, the return to them in each case would average \$1, a greater return than theatre tickets yield them at this time, not to mention the \$5 in commission they would receive on each \$50 ticket they sold.

The advantage to the fight promoters in letting the ticket brokers handle their tickets was set forth as follows: Each

broker has a large clientele, among whom are many who permit the broker to guide them in the particular entertainment they should patronize. Thus, the brokers have been instrumental in bringing patronage to a large number of shows that otherwise would have played to a much smaller house.

Through this means, the various bouts, especially the championship battle, would be widely recommended by the brokers, with the result that a much greater number of high-priced seats would be sold through the brokers' recommendation than if they had not been interested in the bouts.

That the deal over the Carpentier-Levinsky fight has not already been consummated is due to the belief that all the tickets can be disposed of without the aid of the brokers, thus saving the ten per cent they are seeking. However, the management is willing to allot the brokers a large number of the choice seats, providing they buy them outright, without return privilege, and sell them for whatever price they will bring in the open market.

This proposition the brokers have, thus far, been unwilling to accept, considering the project too risky. For, if they are stuck with just a few of the \$50 tickets, their losses will be considerable.

It was also learned that, for the Carpentier-Levinsky bout, the brokers are willing to forego the commission arrangement, providing they be permitted to handle the tickets on a return-by-7.30 basis, which would eliminate the risk involved in dealing in such high-priced pasteboards.

Two more boxing clubs were granted licenses last week by the New York Boxing Commission. These are the Commonwealth A. C., on West One Hundred and Thirty-Fifth Street, formerly "John the Parber" Reiser's Harlem Sporting Club. It is now under an entirely new management.

The other is the Star Sporting Club, on East One Hundred and Seventh Street. This is to be managed by Eddie McMahon.

### SHERRI HAVING EYE TROUBLE

Andre Sherri, former producer of Palais Royal shows, is confined to his home in Long Island as the result of trouble he is having with his eyes. Last week it was reported he had become blind, but the report was denied by Mme. Sherri, who explained that her husband's vision had suffered a reaction as the result of an automobile accident two years ago.

Sherri's optic and spinal nerves were shocked in the accident, and every once in a while, explained Mme. Sherri, he has to submit to medical treatment.

### DIDN'T WORK; GET JUDGMENT

Mezetta and Lewis last week recovered a judgment of \$125 and costs against the Bohemians, Inc., in the Third District Court. They told the court they were engaged for the "Greenwich Village Follies," but not permitted to appear. Their engagement, they claimed, was to be determined by their success with the show.

### THURSTON PLAYING TWO WEEKS

WASHINGTON, D. C., Oct. 4.—Thurston, the magician, opened here at the Garrick Theatre yesterday for a two week run. This is the first time he or any other magician has ever played two weeks with a show in Washington.

### HUSSEY SHOW REOPENING

BOSTON, Mass., Oct. 4.—Jimmy Hussey's "Tattle Tales," which recently closed on the road to be restaged, opens here at the Globe Theatre for a run on Monday the 11th.

### MOFFAT SORE AT CRITIC

Graham Moffat, author of "Bunty Pulls the String" and "Don't Tell" in the latter of which he is appearing at the Nora Bayes theatre, expressed himself last week as being displeased with what he termed the "grossest ignorance" on the part of one of the critics who reviewed "Don't Tell."

"I have not the slightest objection," said Moffat, "to an expression of opinion relative to the merits or demerits of the actors, the play or the acting, but a critic should not condemn facts when they are the truth. I took no offense at any adverse criticism but, when the critic said that my own picture of my own town was not true, it angered me."

The critic, Ranken Towse, took occasion to remark among other things that some of the dialect could not be understood by lowlanders.

"Anyone knows," said Moffat, "who knows anything about Scotland at all, that Glasgow is in the lowlands. Regarding the cockney dialect, there are many English in Scotland and there are many youths who affect the English dialect, and to those who do not know, the character I have written in my play may seem to be a Scotchman trying to ape an English dude. But such is not the case and the part is true to life."

Moffat said that American audiences were not as good at receiving a Scotch play as Canadian audiences who better understood the "inwardness of the picture."

### SELLS-FLOTO CLOSE OCT. 25

CHICAGO, Ill., Sept. 30.—The Sells Floto Circus announces its closing date as Oct. 25.

### FAVERSHAM OPENS

MONTREAL, Oct. 3.—William Faversham opened here this week in "The Prince and the Pauper," was well received and can expect to do good business.

Miss Amelie Rives, who is responsible for the piece, has based her version on a play made by Abby Sage Richardson nearly thirty years ago out of the phantasy—a play in which, curiously enough, Faversham also appeared. Of this there is little record, but the new comedy is a work of fine quality. Miss Rives has preserved much of the whimsical humor of Mark Twain's story,—much of its wistful charm and not a little of its subtle philosophy. She has written a play that young people will delight in, and their elders watch with pleasure just as keen. It possesses none of the elements of greatness,—but it does hold a wealth of romantic glamor and a flavor of alluring simplicity.

Ruth Findlay in the dual role of Prince Edward of England and the pauper boy, Tom Canty, is just such a figure as Barrie loves to draw. She brings to the interpretation of the characters a most appealing youthfulness, boyish grace, and wistful quality. Her voice has a little catch in it at times that suggests more than any artificial diction could ever do. She succeeds, while preserving unimpaired the simplicity of each role, in conveying clearly and picturesquely the effect upon the mind and imagination of both the Prince and the beggar boy of their strange reverses in fortune.

Mr. Faversham is thoroughly at home in the role of Miles Hendon, the hearty, blunt-spoken, swashbuckling soldier of fortune,—the sort of thing he did infinitely well a good many years ago and had not forgotten how to do well today. It is a robust part, and robustly he plays it, with just the right swagger, heartiness, and large gesture, illumined, too, by a fine sense of comedy and most human touches. Thus, in the scene when Miles humors the little Prince in what he thinks is the temporary delusion of a childish mind. Thus, also, in the scene before the throne, when the boy-King pays him royal compliment, Mr. Faversham keys his characterization carefully, never allows it to get out of hand, never permits it to become obtrusive.

There are several vivid character-studies in the comedy. Miss Mary Rehan as Mother Canty is not only true to type but compels sympathy. Edmund Gurney gives us a rugged portrait of the brutal John Canty as dominating as was in Ole Bill in "The Better Ole" last season. Mad Anthony, as played by Mr. Cecil Yapp, is a dramatic figure of considerable strength. Miss Gertrude Davis similarly makes Moll, the gypsy, more than a mere outline.

Sophie Baines does excellent work as Princess Elizabeth.

For the rest Montague Rutherford made a dignified Lord Protector, John Anthony the most of the slight role of Sir Thomas Seymour, and Alexander Loftus a stately presence of Lord Cranmer.

### FILMS GET CHALONER PLAY

CHARLOTTESVILLE, Va., Sept. 30.—"Robbery Under Law," the play which John Armstrong Chaloner made a futile attempt to produce in New York last year, is to be adapted for the screen and will be shown with the author in the leading role.

Chaloner wrote the piece in New York and then began negotiations for a theatre. He tried to get the Greenwich Village Theatre but the plans fell through. Since that time he has gone to Los Angeles, where he has had a screen test of himself made with favorable result. He will produce the picture himself with the aid of an experienced director.

### "LINCOLN" HAS TROUBLE

CHICAGO, Ill., Oct. 2.—The opening of William Harris' play "Abraham Lincoln" was marked by two mishaps this week. The first was the non-arrival of baggage on time, which caused the postponement of the play for one day and the second was on Tuesday, when it opened. The curtain didn't work and an hour's delay was occasioned. The play was heartily received nevertheless.

### KLAW OPENS "FRENCH LEAVE"

HARTFORD, Conn., Oct. 3.—Produced by Marc Klaw, "French Leave," characterized in the program as a light comedy in three acts by Roger Berkeley, and with Mr. and Mrs. Coburn in its cast, played its first performance here at Parsons' theatre Thursday evening. It will open in Boston, Monday.

"French Leave" is a play of the war, but pictures only the lighter side; the episode of a day and a night in a British rest area very near the front when the young wife of an officer, unable to wait any longer to see her husband, violates all of the rules of war, bribes her way into the village where his brigade is resting and masquerades as a French opera singer. She smashes the hearts of the old general, and the young "sub," gets her husband into exceedingly hot water, is nearly arrested as a spy, and subjects her husband to the danger of court-martial and a cashier out of the army. But it all comes right in the end, after everybody has had a good laugh, as well as a good scare.

The comedy is light, quite light as a matter of fact, at times approaching farcical thinness; but as a picture it is refreshing if for no other reason save that it does present a wholly clean and bright side of the war, with which we are accustomed to associate only horrors.

As a first performance, it was an exceedingly smooth bit of work, which says much for a cast of great capability. Of Mr. and Mrs. Coburn, their work is sincere, always artistic, varied and refreshing and without speaking disparagingly of the work of Mr. Berkeley, we may say that these excellent players can find for their talents a vehicle much more impressive and worth while.

Dallas Welford has a comedy face and manner that produced frequent and spontaneous bursts of laughter, although he was none too familiar with his lines at times, a fault which will disappear with another performance or two and will leave him free to smooth out a quite delightful piece of character work. Harry McNaughten, as a feeder to Mr. Welford, does a capable bit. His legs are almost as expressive as are the hands of his namesake, Tom McNaughton. Helen Tilden, as a French landlady, storms across the stage in a night scene and in a two-minute explosion of drumfire French, leaves an indelible impression. It is a clever bit.

Alexander Onslow, Noel Tearle and Arthur Cline complete the small but high class cast.

### "MEANEST MAN" READY

HARTFORD, Conn., Oct. 4.—On next Thursday, the 7th, George M. Cohan will open here at Parson's Theatre, for a three day engagement, a new play entitled "The Meanest Man in the World." Augustin McHugh wrote the piece from a skit of the same name by Everett S. Ruskey. In the cast are, Marion Coakley, Frank Thomas, Elwood F. Bostock, Ruth Donnelly, Ralph Sipperly, Leona Hogarth, Mrs. Alice Chapin, Edgar Mason, Leo Donnelly, Hugh Cameron, George W. Callahan, John T. Doyle, Peter Raymond and Howard Boulden.

This play is to come into the Hudson Theatre, New York.

### JOHNS HOPKINS ADDS DRAMA

BALTIMORE, Md., Oct. 4.—Johns Hopkins University has installed a course of instruction in modern drama, stage lighting, directing, producing, effect, writing, criticising and acting. It opens on October 9th, with Mrs. Florence Lewis Speare as lecturer on the modern drama, its history, development and technic. She is the first woman to teach drama in the University. She is president of the local Drama League, and a member of all the large dramatic development organizations in the country.

### STARTS COMPLAINT BUREAU

The Council of the Actors' Equity Association has appointed a committee to meet weekly for the purpose of considering complaints and suggestions of members. John Emerson is chairman.



# NEW YORK THEATRE VALUES SOAR IN NEW TAX SCHEDULE

**Forty-one Out of Forty-four First Class Houses Are Boosted  
\$7,328,000 by City Assessor—Few Others, Including the  
Fulton, Have Lower Figures Than Last Year**

Theatrical property in this city has received a considerable boost on the tax rolls for 1921, which was learned last week when Jacob A. Cantor, president of the Board of Taxes and Assessments, announced the tentative tax assessment figures. According to these, the total assessed valuation on forty-one of the forty-four theatres reckoned as being the principal one in the city, amounts to \$7,328,000 more than the total amount of the tax valuation for 1920.

This means that the average increase added to the tax valuation of the forty-one principal theatres, amounts to \$178,731. Nor is this amount reckoned an inconsiderable boost, when it is considered that the rate of taxation on real estate is \$24.80 per \$1,000. The additional amount which theatre owners will have to pay in taxes for 1921, on the increased average valuation alone, amounts to \$4,432.52. And when it is considered that none of the forty-four principal theatres enumerated on this year's tax rolls, paid less than \$2,852 in taxes, this amount being paid by the Punch and Judy theatre, assessed last year on a valuation of \$115,000, the lowest valuation of any of the Broadway houses, some idea of the actual expense that is entailed in keeping a theatre dark may be gleaned. A better example, perhaps, would be the Century Theatre, now controlled by the Shuberts, the tax valuation of which for this year was fixed at \$1,850,000. This means that, at the present rate of taxation, the Shuberts will have to pay \$35,880 in taxes alone, an average of \$690 a week, exclusive of water taxes, interest on mortgages and other fixed charges, assuming that there are mortgages on the property, and there is a mortgage on the Century.

A majority of the theatres along Broadway are not owned by the managers, but are held by them under long term leases, and, for the most part, these leases provide that the lessee, in addition to rental, assumes the payment of all taxes and assessments. So, it makes a big difference to a manager when the assessed valuation on a theatre is increased from year to year.

It will probably make a difference of \$8,306 to Oliver D. Bailey during 1921. For Bailey, the lessee of the Fulton Theatre, will be in that much at least by reason of the fact that the house on which he pays taxes has received a cut in the tax rolls, tentatively put at \$335,000. That is to say, the assessed valuation on the Fulton for 1920 was \$735,000, but for 1921 the Board of Taxes and Assessments has seen fit to diminish the valuation to \$400,000, a cut of almost fifty per cent. The tax valuation on two other Broadway houses was cut for 1921, but in no case did the cut come anywhere near that which was handed to the Fulton Theatre. The Plymouth Theatre was assessed \$400,000 for this year, but for 1921 its valuation has been cut to \$370,000, a \$30,000 decrease. And the Hudson Theatre, which figured on the 1920 tax rolls at \$490,000, has been tentatively assessed for 1921 at \$480,000, a cut of \$10,000.

However, the three theatres mentioned are the only exceptions in the forty-four so-called Broadway theatres that figure most conspicuously on the tax rolls. The others received substantial assessment boosts.

The Capitol, which was assessed at \$1,650,000 for 1920, received the greatest assessment boost of any of the Broadway theatres for 1921. This increase amounts to \$750,000, for the tentative valuation placed on this largest motion picture theatre in the world is \$2,400,000. The Lyceum Theatre, on the other hand, of all the theatres whose valuation was increased, was given the smallest boost,

getting away with a \$5,000 increase for 1921. This year its assessed valuation is placed at \$545,000, but for 1921 it figures on the tax rolls at \$550,000.

The total tentative valuation fixed for Broadway's principal theatres for 1921 aggregates \$44,750,000. The individual tentative assessment fixed on each house for 1921, as compared with the final assessed valuation fixed for 1920, is given below:

	1921 Tentative Assessment.	1920 Assessment.
Casino .....	\$1,320,000	\$1,100,000
Metropolitan .....	3,775,000	3,375,000
Maxine Elliott .....	450,000	390,000
Comedy .....	350,000	285,000
Henry Miller .....	510,000	425,000
George M. Cohan .....	2,700,000	2,225,000
Criterion and N. Y. .....	3,300,000	2,665,000
Hudson .....	480,000	490,000
Belasco .....	560,000	470,000
Lyceum .....	550,000	445,000
Palace .....	1,350,000	1,100,000
Columbia .....	1,250,000	940,000
Cort .....	420,000	350,000
Vanderbilt .....	350,000	280,000
Forty-Eighth St. .....	410,000	345,000
Playhouse .....	470,000	409,000
Belmont .....	215,000	183,000
Punch & Judy .....	155,000	115,000
American .....	880,000	665,000
Amsterdam .....	1,100,000	250,000
Liberty .....	525,000	455,000
Eltinge .....	460,000	460,000
Harris .....	420,000	365,000
Republic .....	565,000	460,000
Rialto .....	2,050,000	1,580,000
Lyric .....	720,000	590,000
Forty-fourth St. .....	900,000	735,000
Little .....	250,000	215,000
Broadhurst .....	525,000	355,000
Booth-Shubert .....	1,000,000	850,000
Plymouth .....	370,000	400,000
Morocco .....	540,000	365,000
Bijou .....	300,000	235,000
Astor .....	1,200,000	1,030,000
Gaiety .....	1,550,000	1,365,000
Fulton .....	440,000	735,000
Globe .....	900,000	755,000
Central .....	365,000	285,000
Strand .....	2,900,000	2,425,000
Longacre .....	400,000	330,000
Rivoli .....	1,350,000	1,125,000
Winter Garden .....	1,465,000	1,650,000
Capitol .....	2,400,000	1,650,000
Park .....	650,000	465,000
Century .....	2,000,000	1,850,000

Although the personal tax assessment rolls show a decrease in the number of persons who will have to pay on their personal income assessment, this decrease amounting to almost 7,000 names by reason of the operation of the State Income Tax laws, which prevents the city from taxing bank accounts, notes and other intangible forms of personal property, many more names of theatrical people appear on the list for 1921 than for 1920. The list for 1921 includes the following:

Theda Bara .....	\$25,000
John Barrymore .....	3,000
Lionel Barrymore .....	3,000
Mrs. John Barrymore .....	10,000
David Warfield .....	25,000
Geraldine Farrar .....	10,000
Alma Gluck .....	20,000
Efrem Zimbalist .....	5,000
Clara Kimball Young .....	30,000
King Baggott .....	20,000
Catherine Calvert .....	25,000
Joseph M. Schenck .....	3,000
F. Ray Comstock .....	5,000
Oscar Hammerstein, 2d. ....	500
Avery Hopwood .....	56,000
Charles K. Harris .....	5,000
Alf Hayman .....	56,000
Frieda Hempel .....	25,000
Annette Kellermann .....	25,000
Gall Kane .....	20,000
Lowell Sherman .....	5,000
Alice Brady .....	20,000
James Crane .....	25,000
Gus Edwards .....	10,000
Rube Goldberg .....	10,000
Abraham L. Erlanger .....	25,000
E. Ray Goetz .....	25,000
James K. Hackett .....	10,000

The rate of taxation on personal property for this year is \$23.90 per \$1,000.

## "SCANDALS" GETS \$5 TOP

CHICAGO, Ill., Oct. 4.—When George White's "Scandals of 1920," with Ann Pennington featured, opens its run here to-night at the Colonial Theatre, the top price for the first performance will be \$5.50 including war tax, while the remainder of the run will be at \$4.40.

## ALEXANDER CARR SHOW OPENS

"The Dreamer," a four-act drama by Jules Eckert Goodman, was given a showing at the Columbia Theatre, Far Rockaway, last Friday night by William A. Brady. After a few weeks on the road, it is scheduled to make its way to Chicago for an indefinite engagement.

From a critical standpoint, "The Dreamer," although still somewhat in the rough, proves a composite of all the ingredients deemed necessary to a successful play. While the plot at times strikes a reminiscent chord, it is on the whole appealingly human and holds interest from beginning to end. The author has skillfully blended the dramatic elements of humor and pathos and has drawn his characters true to life.

The tale unfolded is that surrounding the life and ambitions of a young Swiss-American chemist. Wrapped up in his work of perfecting a serum to free the world of the white plague, he begins to neglect his wife. The latter, finally driven to a point of desperation as a result, elopes with the young scientist's best friend. This event takes place upon the eve of the discovery of the cure which is to bring both fame and fortune to the door of the east-side apothecary shop. A sudden twinge of conscience, however, on the part of the wife brings her back to her husband in time to ring the curtain down upon a happy ending.

Alexander Carr plays the role of the young chemist with a thorough understanding of its values. Frances McGrath, as the wife, however, in some of the earlier scenes, proved disappointing. John Rafael gives a capital characterization of an east-side politician, while Rose Morrison, as his socially ambitious wife, is excellent. Fredrica Boros and Pam Browning, as well as Harry Spencer, John Miljohn, Charles Brown, Marie Rorke and George Fredricks, make up a capable supporting cast.

## PURCELL LEAVES "RITZ GIRL"

Following a row with Lew Fields, Charles Purcell, star of the "Poor Little Ritz Girl" show, left the cast last Saturday night. He was given notice that he was through with the show by B. M. Manson, its manager, on September 18.

Contending that he has a play or pay contract for the run of the show, Purcell, it was learned, threatens to bring suit against Fields, through his attorney, Maurice S. Bungard, unless he is reinstated or compensated for the time he is out.

## FRIARS ARRANGING SHOWS

The Friars Club is arranging a series of entertainments for members. October 6 will be athletic night. William Hoppe and Charles G. Peterson will give an exhibition billiard match on October 18, while the night of October 28 will be given over to a vaudeville entertainment under the direction of E. F. Albee.

Following these events a programme will be arranged for the succeeding months.

## GOT \$1,500 IN WATERTOWN

George Gatts' "Hearts of Erin" show, in which Walter Scanlin, the Irish tenor, is featured, played to better than \$1,500 at the Abon Theatre, Watertown, N. Y., Thursday night of last week, establishing a record for that house.

## LEAVING PHILLY IN 2 WEEKS

PHILADELPHIA, Oct. 2.—"The Girl in the Private Room," will, on Monday, enter the last two weeks of its run at the Lyric Theatre, being brought to a close at that house on October 16, after which it will go direct to New York.

## WATSON SISTERS IN GARDEN SHOW

The Shuberts will put into rehearsal within a week, the new "Passing Show" as its annual Winter Garden revue. Featured in the cast will be the Watson Sisters.

## "CUBA" DOES \$5,704 ON 6 SHOWS

"All Aboard for Cuba," the Jimmy Hodges show playing through the West on one night stands, did a business of \$5,704 in six shows through Illinois last week.

## MRS. HAMMERSTEIN ACCOUNTS

With a view to disproving the charges brought by W. Perceval-Monger, the music critic, in which he alleges George Blumenthal mishandled the money subscribed to the Oscar Hammerstein Memorial Foundation, an accounting of the fund was made public last week by Mrs. Emma Swift Hammerstein, acting treasurer. The total amount received is disclosed at \$16,091.55, of which but \$5,363.26 remains, disbursements having been \$10,728.29.

Of the money paid into the fund, \$10,550.71 was netted at the Hippodrome concert last Spring. Mrs. Hammerstein gave \$930 to cover orchestra charges and, through the National Service Bureau, program concessionaires, \$3,550.71 was added to the fund. The bank interest is placed at \$15.89, making the total receipts \$16,091.55.

The total takings for the program, handled through the National Service Bureau, are shown as \$7,509.90, of which amount Victor Oppenheim, head of the bureau, received fifty per cent commission for advertising and soliciting, giving him a profit of \$3,754.95.

The disbursements, as tabulated by the accountant, are as follows: Jules Daiber (in litigation), \$2,500; George Blumenthal (to be returned, if so decided), \$300; advertising and publicity, \$1,208.91; music, \$975; photos and slides, \$163.40; banner, \$613; rent, \$110; salary, George Blumenthal, \$600; salary, H. R. Travis, \$600; salary, Miss Turpin, \$225; salary, H. Gurnsey, \$200; salary, Ralph Edmunds, \$300; salary and expenses, W. Perceval-Monger, \$308.50; postage, stationery and printing, general, \$1,751.68; postage, stationery and printing, Travis, \$164.37; extra stenographer, Travis, \$130.77; telephone and telegrams, Travis, \$5.21; car fares, taxicabs, etc., Travis, \$53.70; sundry expenses, general, \$472.80; sundry expenses, Travis, \$45.95; making the total disbursements \$10,728.29.

George Blumenthal, it is disclosed, received \$600 for his work for the benefit and \$300 "extra salary," which he has agreed to return to the fund if a committee of three of the Memorial Foundation's officials so direct. While the committee has as yet failed to pass on this item, Mrs. Hammerstein is of the opinion that Blumenthal should return the money to the fund. However, Blumenthal believes he is entitled to this "extra salary" for the extra work done in launching the movement and asserts he will abide only by the decision of the committee.

Both Blumenthal and Mrs. Hammerstein called twice last week upon Assistant District Attorney Kilroe, who is conducting the investigation into the handling of the fund. According to Blumenthal, the District Attorney stated he was not ready to see them when they called upon him last Monday and on the next day they waited several hours for him in the Criminal Courts Building, but were not called.

## BRADY "SALUTES" CARR

William A. Brady made his way to the Columbia Theatre, Far Rockaway, last Friday night, to witness the first showing of Alexander Carr in "The Dreamer." Following the third act, he made his appearance on the stage with the star and was greeted by such an ovation as is seldom heard in that forty-five-minute-from Broadway town.

The producer bowed rather unsteadily and started to express his thanks with an eloquent flow of somewhat disjointed phrases. Finally, turning to Carr, who all the while had kept a close hold on the producers' hand, he lauded him as a second Warfield and saluted him in French fashion, but no on the cheek, for just then Brady's foot slipped and two resounding oscillations were implanted on the top of the star's head, much to the merriment of the audience.

## CHALONER TO LECTURE

John Armstrong Chaloner, who made "Who's Looney Now" famous, has made arrangements to give a series of seven lectures on successive Sundays at the Cort theatre, starting in November.

John Cort will receive \$450 per Sunday.



## SHOWS CLOSING ON ROAD; HIGH COSTS CUT PROFIT

**"Abie the Agent," "My Golden Girl," "Come Seven," "Look Who's Here," "Rose of China," "Little Blue Devil" and Others Coming In**

Prospects for another such road season as last year, said to have been the best ever experienced in the theatrical business, began to fade last week when three shows ended their tours, a half score more were announced as ready to close, and upwards of twenty others were reported as in line to follow suit within the next two weeks.

The marked increase in productive costs, added to the excessive demands of labor and the high railroad tariff, are said to be responsible for this precarious aspect. Another reason directly responsible for the slump in road business, is the congestion of bookings, there being more shows in the sticks this year than ever before.

"Abie the Agent," the comedy founded on cartoons drawn by Harry Herschfeld for the Hearst newspapers, which Henry Dixon, in association with Ben Lavene and Sam Blair, opened recently at Providence, R. I., closed Saturday night in Boston, with a salary deficit of nearly \$2,000.

Lavene, who was "in" the show for thirty-seven and one-half per cent, early this week freed himself of all obligations to the players, by paying them fifty per cent of the money due them. Claims for the remainder have been filed with the Actors' Equity Association against Dixon and Blair.

Among those who entered claims were Nick Adams, Ralph J. Locke, Laura Walker, Adele Blood and Frances Rotoli.

"My Golden Girl," which ran here last season first at the Nora Bayes and later at the Casino Theatre, closed in Providence at the Shubert Majestic Saturday night. Harry Wardell and Walter Jordan, of Sanger and Jordan, were the producers.

Among the cast were Marjorie Pringle, Irving Mitchell, George Trabert, Clara Freeman, Harold Vizard, Robert O'Con-

nor, Clem Bebins, Hall and Kinney, Lorna Ambler and Lillian Dix.

"Come Seven," the black face comedy by Octavo Roy Cohen, which George Broadhurst presented here at the theatre that bears his name, closed Saturday at the Lyceum in Baltimore after two weeks on the road. The first week it played to \$5,200 in Washington, getting away to only \$4,100 in Baltimore.

In the cast were Arthur Aylsworth, Earle Fox, Charles W. Meyer, Harry A. Emerson, Henry Hanlin, Thomas Gunn, Gail Kane, Lucille La Verne, Susanne Willis, Eleanor Montell and Carrie Lowe.

The Max Spiegel production "Look Who's Here," which has been playing to poor business ever since Cleo Mayfield was forced out of the cast in Boston several weeks ago because of illness, will close week after next, in Meriden, Conn. There has also been more or less internal trouble within the company since Miss Mayfield's illness.

In the cast are George R. Lynch, Madge Rush, Alicia McCarthy, Mary McCarthy, Louise Kelley, Dave Quixano, Georgie Mack, Sylvia de Frankie and John F. Morrissey.

Several of the other shows known to be scheduled to close this week are: Joe Weber's "Little Blue Devil," "Lefler and Bratton's "Breakfast in Bed," Comstock and Gest's "Rose of China," and La Rue Brothers Minstrels.

The number two company of "The Sweetheart Shop," which was in rehearsal up to two weeks ago, has been abandoned, the members getting their two weeks' notice and pay.

Earl Carroll has also called off a road company of "Jim's Girl," and Henry W. Savage has postponed the production of two new pieces for some time.

### MEMORIAL TO SAM SHUBERT

PITTSBURGH, Oct. 5.—The Shuberts will open their latest theatre acquisition here as a memorial to Sam S. Shubert. It will be the only home of stock in Pittsburgh. Beginning next Monday night Thurston Hall will inaugurate the season in "Civilian Clothes," in which he appeared last season.

The Pittsburgh house marks the third such memorial to be dedicated by the Shuberts to their brother. The others are in Kansas City and Philadelphia. Preparatory to the opening, many alterations have been made in the house. One particular feature will be the entrance, which has been carefully isolated from the adjoining business houses.

Monday night's premiere will be attended by city officials and stage celebrities. The Pittsburgh Press Club, of which Hall is a member, will attend in a body. William O'Neill will be the house manager and George W. Kippie will represent Hall.

### USHER IS STABBED

SAN FRANCISCO, Oct. 2.—Chalmer Stevens, an usher in the Turner and Dahnen theatre, was stabbed and seriously wounded by Jay William, colored, last week. Hundreds of persons witnessed the stabbing. Those in the front crowd of the theatre told the police Williams pushed his way to the door and demanded entrance before anyone else. Stevens refused to admit him and told the man to wait. The negro then drew a knife and stabbed the usher. Stevens fell and his assailant fled but was overtaken before he got a block away.

### BRANDON OPENING COMPANY

CAMDEN, N. J., Oct. 4.—The Al Brandon Players are opening their season here this week presenting "The Man on the Box."

### RATHS APPEAL CASE

The Rath Brothers, through their attorney, Nathan Burkan, it was learned early this week, have taken an appeal to the U. S. Circuit Court of Appeals from the decision which Judge Manton, in the United States District Court, recently handed down in favor of the Shuberts, who had brought an action to restrain them from appearing in Ziegfeld's "Midnight Frolic."

The acrobats left the employ of Ziegfeld on October 1st and offered their services to the Shuberts, and, early this week, were told to report on Wednesday to the "Passing Show of 1919" now playing in Indianapolis, Ind.

It is claimed by the Shuberts, according to the Raths, that the latter are not entitled to carfare, since they failed to travel with the show when the Shuberts were providing transportation for the entire company. The acrobats were receiving \$500 per week from Ziegfeld but will now have to work for \$325 for the Shuberts.

### GET MONEY IN FRISCO

SAN FRANCISCO, Oct. 2.—At the Curran Theatre, the receipts for the first week of "Buddies" ran up to nearly \$12,000 and the "Marcus Show of 1920" at a \$2.00 top, with \$2.50 for boxes, reached the \$14,000 mark, with a good advance for the second week.

### PRIMA DONNA COLLAPSES

LOUISVILLE, Oct. 1.—Margaret White, understudy for Miss Moore, prima donna, with the "Katzenjammer Kids," jumped into the leading part at a moment's notice this week when the star collapsed during a matinee at the Jefferson Theatre.

### MRS. BACON ON COAST

SAN FRANCISCO, Oct. 2.—Mrs. Frank Bacon is here on a visit.

### ANOTHER IRISH THEATRE STARTS

With the Irish stage already represented by two players' organizations, in New York, still another is to be launched under the management of Deborah Bierne, founder of the movement in this city. Last week, in Albany, the National Irish Theatre Company was incorporated with a capital stock of \$50,000. Associated with Miss Bierne in the venture are B. W. Babcock and M. A. Glynn.

Miss Bierne's previous efforts in support of the Irish movement in this country have met with little success from a financial point of view. She launched the Celtic Players at the Provincetown Theatre in Greenwich Village last Summer, only to have that organization split into two companies as the result of temperamental differences. Leaving the insurgent players behind, Miss Bierne then assembled a remnant of her shattered troupe and moved up-town to the Thirty-ninth Street Theatre for an eight weeks' engagement. After a week at that playhouse, however, the company closed, having played to but \$3,000.

The insurgent wing of the Celtic Players retaining that name have been holding forth at the Bramhall Playhouse, in East Twenty-seventh Street, since the split last Summer. Recently, Whitford Kane, producing director, left this group and announced his intention of launching a company of Irish players to tour the larger cities.

The incorporation of the National Irish Theatre is the culmination of a movement launched soon after the failure of Miss Bierne's players to get over at the Thirty-ninth Street. It is planned to unite the different units into one compact body and establish an Irish Theatre on a purely commercial basis. The idea is first to open in New York and, when a theatre is in good running order here, to either send companies on tour or establish similar companies in other cities.

### TOM BURKE FAILS TO SCORE

Tom Burke, the Irish tenor brought over by William Morris, the vaudeville manager, made his debut at the Hippodrome on Sunday night and failed to score the big success which his extravagant advertising led many to expect.

"The greatest Irish tenor in the world," his advertising matter read, but he is far from that, judging by the way he was received by the Hippodrome audience. Possessed of a rather pleasing voice and some knowledge of vocal art, his singing, however, left much to be desired. An explosive style of voice production, particularly in the upper register, robbed his voice of much of its natural pleasing quality and also led him, on several occasions, to sing out of tune. He was at his best in his operatic selections. The group of Irish folk songs at his program's end were, strange to say, far from effective. The lilting style which one expects from Irish singers was absent and his enunciation was far from good.

Burke was visibly nervous at the opening of his concert, which may have affected his singing. The audience however, was disappointed that he did not live up to his advance billing.

### ESTABLISH GREEN ROOM

CHICAGO, Ill., Oct. 3.—A green room has been opened under the Auditorium Theatre for thespians who play or visit Chicago. It is provided with couches, easy chairs, a piano, a clock with the time schedule of shows, a collection of papers and magazines and, in fact, all the lounging facilities of a comfortable club. A sign at the stage entrance calls attention to the fact that space on the stage is limited and invites all visiting performers to go to this room and make themselves at home.

### GRIFFIN'S MINSTRELS IN FRISCO

SAN FRANCISCO, Oct. 1.—Sam Griffin's Premier Minstrels will open a one week engagement at the Savoy Theatre October 4th. The organization has been playing adjacent cities with satisfactory results. An original first part entitled "The Mississippi Serenade" has proved a big hit.

### COURT PASSING ON CONTRACT

Two important clauses in the standard Equity contract, one bearing upon the right of a manager to discharge a player, after she or he has been working four weeks or more during the run of a play and the other as to the interpretation of the two weeks' notice, are to be construed by the courts in a suit which Rene Mackensie, recently a member of "La La Lucille," has brought against Phillip Niven, asking \$140 for breach of contract.

The action is pending in the Third Municipal District Court, where Miss Mackensie is suing for two weeks' salary and transportation back to New York, claiming that she was discharged without cause and without notice. The defendant claims that Miss Mackensie voluntarily quit the show.

### DROPS ANNA HELD CLAIM

The claim of George Ryall, lawyer, for professional services rendered to the late Anna Held, has been settled. Because of this fact, Peter B. Olney, as referee, has reported to Surrogate James A. Foley that the objections by Ryall to the accounting of the executor of the actress' estate should be dismissed.

According to the report, the lawyer represented Miss Held in an action brought against her by E. H. Kaufman for services alleged to have been rendering in obtaining a contract for her with Lee Shubert. Ryall also rendered professional services when Miss Held's chauffeur was arrested for reckless driving.

### GOLDEN OPENING SHOW

ATLANTIC CITY, Oct. 4.—"The First Year," a comic tragedy of married life by John Craven, will be presented by John Golden at the Apollo Theatre on Thursday, October 7. Craven will appear in the leading role and will be supported by a company including Tim Murphy, Roberta Arnold, Lyster Chambers, Hale Norcross, William Sampson, Maude Granger, Leila Bennett and Merceita Esmonde.

### THREATENED TO WALK OFF

Burt Gordon, appearing at the Colonial Theatre last week, threatened to walk off in the middle of his act after the leader of the orchestra made him wait for his music as a result of Gordon talking to the cornetist, who was continually off in his playing. The matter was amicably adjusted after the conclusion of the performance.

### "JIM'S GIRL" CALLED OFF

Owing to unsettled road conditions, Earl Carroll has decided not to send out the company he had intended in "Jim's Girl" and last week called off all preparations and dismissed the cast, although a new production had been made for the piece. He now intends to lease it to someone or release it for stock.

### "TEMPTATIONS OF EVE" OPENING

ATLANTIC CITY, Oct. 4.—"The Temptations of Eve," a new musical beauty extravaganza, will have its premiere at the Globe Theatre here on the night of October 11. The piece, presented by Orion and Colby, Inc., will include Leonore McDonough, Thomas Conkey, Desires Lubovska and Olin Howland.

### "SONNY" OPENS OCT. 11

WASHINGTON, D. C., Oct. 4.—The Selwyns will present here for the first time, on October 11th, a new play by George V. Hobart entitled "Sonny." The scene of the presentation will be the Belasco Theatre, and in the cast will be Emma Dunn, Lillian Lorraine and Robert Ames.

### LEO CARILLO SHOW READY

ATLANTIC CITY, Oct. 3.—Leo Carillo, under the management of the Selwyns, will open in "The Toreador," a new play by Louise Coleman, at the Woods Theatre on October 11.

### PERRIN SOMMERS CLOSING

Perrin Sommers will close with The Bostonians this week at the Majestic, Jersey City. Ike Weber booked Ernest Fisher with the show. He will open Saturday night.



## MAUDE ADAMS, AFTER LONG DELAY, REFUSES "MARY ROSE"

High Salaried Frohman Star Will Not Do Barrie's London Hit in New York, Ruth Chatterton Taking Role Instead—Does Not Like Role

Ruth Chatterton, instead of Maude Adams, is to play the title rôle in Sir James M. Barrie's "Mary Rose" when it is produced at the Empire Theatre at Christmas time. This announcement from the office of Charles Frohman, Inc., stirred wide interest last week in the ranks of the many who have followed the course of preparations for its production here. It had been generally understood that Miss Adams would return to the stage in this tragic play, but the absence of a definite announcement to this effect gave rise to no end of rumors as to a hitch in the plant. It was not until last week, however, that Miss Adams positively decided to reject the rôle and this released for immediate publication the alternative scheme to entrust it to Miss Chatterton.

"Mary Rose" was first produced in London last Spring and, from the opening performance at the Haymarket, it was apparent that Barrie had again scored a popular as well as an artistic success. Beginning in early May and throughout the Summer, the play was visited and revisited by the many Broadway folk passing through London. Some did not understand it, some recoiled from it as cruel, but the greater number were enthusiastic and the author was immediately besieged by producers and players eager to have a hand in its American production.

To all these Barrie immediately let it be known that he had sent the manuscript to Miss Adams, who had so long been identified with most of his successes in America, and that if she will willing to appear in it no others need apply. Still the applications persisted, for to the wisecracks of the theatre there immediately occurred several reasons why Miss Adams might not care to appear in the play.

In the first place, it was known that she had not ventured upon the stage since her serious illness in the Fall of 1918 and it was suspected that she might not feel strong enough to attempt anything so arduous as the creation of a new rôle in a new play. Then, too, these aspirants guessed that she might feel some hesitation about appearing in a part calling so positively for an actress who could seem to be in her early twenties. The fact that the play turns on youth and age, that Mary Rose must remain eternally young while all her people grow old around her, made this question of age more important than it usually is in the theatre. Finally, the rôle of Mary Rose is not a dominant one. Indeed, the dual rôle of the Mary

Rose's husband and son is longer, more interesting and more exacting. It has been Miss Adams' almost unbroken custom to appear only in plays where her rôle was conspicuously stellar.

Memories of these early doubts came to life again as week after week passed without any announcement issuing from the Frohman office on the subject of "Mary Rose." Then the news was sent out last week that the play was to be awarded to Ruth Chatterton. However disappointed the admirers of Miss Adams may be at this announcement of her decision, theatre folk generally hazarded the opinion that, from a purely commercial viewpoint, the Frohman office would not be unduly distressed about it. Here was a play of such prestige and proven capacity to delight large audiences that it would seem certain to prosper without the added appeal and expense of so famous a star. Ever since the death of Charles Frohman and the decision made by Miss Adams to remain associated with the company bearing his name, it has been rumored that her contract dating from that period of transition provided the staggering guarantee of \$2,500 a week. All things being equal, a producer is usually happiest when he has a play strong enough to proceed on its way without the aid of so costly a player.

The rôle of the man will be played by Tom Nesbit, a young English actor who has never played here but whose sister, Cathleen Nesbit, will be remembered for her performance in "Justice" and other plays of English authorship. When "Mary Rose" opened in London last Spring, young Nesbit was understudy to Robert Loraine, who, in the first fortnight of the engagement, suffered a backstage fall so serious that the understudy's chance came immediately. He was so successful that he was first choice for the American production.

No announcement has yet been made of Miss Adams' plans. It is guessed that she will go on tour in one of her earlier Barrie plays. Last season, a long tour was booked for "Peter Pan," but at the eleventh hour her physicians advised against it and the tour was cancelled. It is said that she is now perfectly recovered, that she has never looked more fit and that the stage is certain to see her again before the season is spent.

"Mary Rose" will be staged out of town some time in November and arrive at the Empire in time for Christmas.

### CHORUS AFTER SAMPTER

Marty Sampter got into trouble with the Chorus Equity Association last week, when members of his "George White Scandals of 1919" road company filed complaint with the choristers' organization that he has disregarded the terms of their contract by playing nine performances a week. The Chorus Equity contract only allows eight shows a week. Sampter has been notified that he will have to pay extra for all shows over the given number per week.

### "DECLASSE" GOT \$25,000

CHICAGO, Oct. 5.—Ethel Barrymore began a twelve weeks' engagement here at Power's Theatre in "Declasse." This play and the star have been shattering records on the road enroute. In Detroit last week the gross takings were better than \$25,000.

### KIRALFY CHILDREN HAVE ACT

Verona and Calvin Kiralfy, children of Bolossy Kiralfy, are having a new vaudeville act written for them by James Madison.

### GATTS BEATS ESSANAY

George Gatts, producer of "Hearts of Erin," and his wife, Grace Hayward, (Gatts), known as a playwright, recovered a judgment for \$5,245.11 from the Essanay Picture Corporation in the Circuit Court of Cook County, Chicago, Ill., last week.

The Essanay Corporation was made defendant recently in an action to recover motion picture royalties on the screen version of a play entitled "Graustark" or "Love Behind a Throne."

### GOLDIE COLLINS

The cover of this week's issue carries the picture of Miss Goldie Collins, playing at the Palace, New York, this week (Oct. 4 in "The Little Cottage.")

A dainty dancer of much grace, a player with charm and magnetism, Miss Collins is a likely candidate for Broadway Musical Comedy. For the past year she has been with this act, playing Keith vaudeville and receiving the commendation of the press all over the United States.

Next week she is at the Bushwick, Brooklyn, and then the Eighty-first Street, New York.

### FRANCES WHITE OPENS

ATLANTIC CITY, N. J., Oct. 4.—"Jim-mie," the newest of Hammerstein musical stories, made its debut here at Woods' Theatre this evening.

The presence of Frances White and her numerous types as the leading portion of the story, and the addition of Ben Welch made the event vary from the customary plans of a Hammerstein premiere.

Miss White passed quickly from the straight rôle of the play to the studies of her variety parts and was assisted by the equally versatile Harry Delf in dances of the times, original and many times exceptionally clever.

It was the straight costumed angularity of Miss White that held the center of the stage. Her primly fastened locks and straight posed manner were well suited to the part. This part, quite evidently, was cut to fit her talents and placed her as a woman of cabaret occupation. Ample she suited the part, abundantly she filled the rôle that no one else could so easily occupy. Miss White misses the commonplace in her performance and thereby just saves herself from being too tiresomely frequent.

The melange of authors seems to have brought forth a considerable pot pourri of effort, which, however, gives excellent promise of blending after first night treatment.

The music is of Herbert Stothart's best, the deeply appealing kind, without depth of orchestration. It tends to the repetition of one or two phases of seeming interest and human appeal that you kind of long to hear repeated. The motif song note, first struck in "Baby Dreams," is carried on in a waltz note throughout the story. "She Alone Could Understand" is the best individual song, while "Tum-Tiddy-Tum-Tum" is worth acknowledgment and "Dig Sisters, Dig" proves that topical lyrics don't all require tin pan music.

### TO CLOSE THOMAS ESTATE

Nathan Burkan, who, during her lifetime, acted as attorney for the late Olive Thomas, was early this week appointed administrator of her estate. The order appointing him was signed by Surrogate Foley and was filed in the Surrogate's Court late Monday afternoon.

The late motion picture actress, who died in Paris several weeks ago as the result of swallowing an overdose of bichloride, left no will. Her husband, Jack Pickford, her mother, Mrs. Van Kirk, and her brother, therefore conferred with Mr. Burkan relative to the disposition of such property and valuable contracts as Miss Thomas possessed previous to her death. It was upon consent of all her next of kin that Surrogate Foley signed the order appointing Burkan administrator.

It is said that the value of the estate left by Miss Thomas will total approximately \$25,000, for it consists of jewelry, cash in various banks, money due her on motion picture contracts, furs and other valuable wearing apparel which she acquired shortly before her death.

### GREENWALD BUYS STOCK

Morris L. Greenwald, of Chicago, last week purchased the stock owned by Joseph E. Adler and Morris Simpson in Morris L. Greenwald, Inc., paying, it is reported, \$20,000 for the interests of the two sellers. Davison E. Moore, of Chicago, represented Greenwald and H. S. Hechheimer appeared for Adler and Simpson. Greenwald will produce all the acts which the corporation has already under way.

### NAZARRO TROUBLE ENDED

An echo of the long litigation between Nat and Queenie Nazarro over the custody of Nat Nazarro, Jr., appeared last week when Emanuel Morgantander, attorney for Mrs. Nazarro, settled a \$1,065 claim brought against her by her previous attorney, Meyer Greenberg, for \$250. The claim was for legal services.

### JACK WEINER MARRIED

Jack Weiner, general manager for William B. Friedlander, was married last week to Lillian Pearlstein, daughter of Joe Pearlstein, manager of Keith's, Toledo, Ohio.

### CAWTHORN PLEASURES PHILLY

PHILADELPHIA, Oct. 4.—Charles Dillingham to-night opened "The Half Moon" here, with Joseph Cawthorn.

The piece in all respects is an unqualified success. William Le Barron has furnished a somewhat quiet, but rational and entirely agreeable libretto. This combines a certain distinctive flavor in dialogue with a general popular appeal. His lyrics are excellent, despite a few curious rhymes, and there is really a wealth of what seem to be new jokes.

His tale has to do with the olden pride of a Boston family, descended from Mayflower arrivals, in conflict with a war-enriched household untutored as to its paternal parents. It develops, however, that the latter's forebears were on the good ship "The Half Moon" when Henry Hudson came to this country, twelve years before the Mayflower, to discover the river which New York has made famous. The sons of the respective families wed against their fathers' wishes.

What will be remembered longest about the new entertainment is the remarkably beautiful and entirely unconventional score provided by Victor Jacobi. It is by all odds the best he has ever written, musicianly in every bar, full of odd, plaintive touches, reminiscent of several national sources, at times strongly Russian and again modern Italian, almost in the Puccini manner. "The Little Book" quartet is a gem; "Deep in Your Eyes," a waltz theme which exceeds in grace and charm the celebrated "Merry Widow" affair, and a lovely serenade is recalled for its exquisite impression of unfulfilled longing. The essentially comic number, "What's the Matter With the Women Now?" is far above the average along such lines. In fact all the numbers are worthy of separate comment and musicians in the audience were full of praise for the individuality of the orchestration, which provides an interesting study in itself.

The company assembled for the presentation is headed by Joseph Cawthorn, who plays his rôle "straight" and quietly injects into it several touches of genuine pathos. As the untutored parvenu he is a capital contrast to the immense Boston dignity of William Ingersoll. The two sons are played by the agreeable and good-looking juveniles Oscar Shaw and Joseph Santley, while the girls of their choice are attractive, each in her own way, May Thompson and Ivy Sawyer. Edna May Oliver gives all of her grandiose manner to the part of a widowed blue-blood and the audience found Maude Eburne's slavery bit in the last act all too brief.

### MUCKENFUSS BACK ON FLOOR

Lee Muckenfuss, who, about three months ago, was forbidden to book from the United floor, returned last week and is now reinstated, booking acts as usual.



Vincent Lopez

Vincent Lopez, who, with his orchestra, which he calls his harmony kings, have been making records for the Edison Phonograph Co. This season he is going with the Pat Rooney show.



# VAUDEVILLE

## V. M. P. A. AFTER CHICAGO 10% AGENTS

### CASEY READS RIOT ACT

CHICAGO, Oct. 2.—Pat Casey, head of the Vaudeville Managers' Protective Association, read the riot act to a number of ten per cent agents here on his way back from the coast last week, the said agents being firmly warned that some of their business tactics must be altered. Sidney Schallmann and Jack Fox are reported to have been among the listeners and, it is said, were told to stop making promises which they cannot fulfill.

The trouble started over agents wiring acts to play a certain engagement, promising further time to follow. When the act plays the engagement, it does not secure the other bookings it has been promised. Several of these acts took the matter up with the N. V. A. with the result that the V. M. P. A. took hold of the matter and issued orders to the "ten per centers" that, hereafter, if they wire acts to play a certain engagement with further time to follow, they have thereby entered into a contract with the act and must fulfill their agreement or else be barred from booking with any vaudeville circuit in the country.

The two agents named promised to obey the orders and, hereafter it is said, will be closely watched to see that they alter their business methods. Fox is reported to have been made to pay the George Webster Circuit the sum of \$200 damages. He is alleged to have contracted to play an act and then failed to deliver it. It is further stated that the Webster Circuit will refuse to do business with the Fox office in the future.

### HARRIS JOINS KLEIN

Z. M. Harris, formerly manager of the National Vaudeville Circuit, of which Ray H. Leason is president, has quit and is now connected with the Manhattan Booking Exchange, of which Arthur Klein is the promoter.

The idea back of the Manhattan Booking Exchange, that of booking acts into high class film theatres, is meeting with a hearty welcome. Inquiries regarding it are daily coming into the office and Klein has found it necessary to engage more field men to visit those interested and talk over the idea with them. He is also getting applications for bookings from a large number of acts who see in this plan continuous booking for one and even more years ahead.

Managers of the highest class movie houses are proving very favorably disposed toward the scheme also and it was stated early this week that, within the next ten days, Klein will have enough contracts signed with houses to ensure booking for all acts routed out of New York.

### START WORK JANUARY 1ST

LOS ANGELES, Oct. 1.—Work will be started on the two million dollar Orpheum Theatre building at the corner of Hill and Eighth streets, January 1st.

The twelve story structure will have, in addition to the theatre, three hundred and fifty offices. The theatre, itself will have 2,800 seats. There will be eight boxes, four on each floor, and six aisles on the main floor.

### DROP DISPUTED MATERIAL

The Broadway Belles, against whom Billy Arlington complained to the N. V. A. regarding the use of his two musicians bit, have agreed to discontinue the use of the material complained of.

### NEW ACTS

Eddie Jackson and Dot Taylor, formerly of the vaudeville act called "Shimmy Inn," have a new act which will open shortly, called "Blueing the Blues." They will carry a pianist. The act is under the management of Roehm and Richards.

Billy Lloyd, formerly of the team of Lloyd and Britton, is going to do an act with George Gash which will open around New York shortly.

Betty Mudge and the George Ebberelle Band, in a new act called "A Jazz Epidemic," opening October 11, out of town.

Edna Lee and George Raft, with Guy Dunbar's Band, opened on Monday at Poli's, Bridgeport. The act is called "Jazzology."

Ruby Norton, formerly of Norton and Lee, opened October 4th at Mount Vernon, in a new act, with Clarence Senna at the piano.

George F. Moors, in a new vaudeville production with Sunshine Mae, booked by Lillian Bradley, is now in rehearsal.

Rosita Mantilla has a new act called "International Bits," in which Billy Watkins, formerly of Williams and Watkins, works opposite her.

### ACCUSES MIDDLETON TO N. V. A.

Arthur C. Aiston has entered a complaint with Henry Chesterfield, secretary of the N. V. A., against Chas. Middleton and Spellmeyer.

The complaint alleges that Middleton not only took from "Tennessee's Pardner" and used for years in his sketch "A Texas Whittling," the "Keep Your Eye on the Nail" scene, the whittling scene, etc., using the line "Keep your eye on the frog" instead, but that he is also using the very same material in his new sketch, using "Keep your eye on the cricket" instead. Aiston has notified the N. V. A. that unless same is at once eliminated, he will hold Middleton for infringement.

### CLAIM CHANGING BUSINESS

Henry and Adelaide have complained to the N. V. A. against Neary and the Lovenburg sisters, stating that the business of changing clothes while dancing has been infringed upon by the latter team.

Henry and Adelaide, as two models in windows of a department store, change in full view of the audience while dancing and they say that Neary has taken this bit, changing from a cowboy costume to a street suit. Henry and Adelaide further state that this business is their exclusive property and that they have been doing the same for seven years.

### ELIZABETH BRICE OPENS ACT

Elizabeth Brice opened in a new act this week, entitled "Songs and Satire," with special scenery and effects, under the direction of Will Morrissey, playing Scranton and Wilkes-Barre. Baltimore will be played next week before bringing the act into New York.

A cast of five comprise the company, which, besides Miss Brice, includes Ned "Clothes" Norton, Charles Febré, a tenor who has a contract to sing at the Metropolitan Opera House next season, Romeo Angelo and Leo Minton.

### STANTONS BACK IN VAUDE.

Val and Ernie Stanton opened this week at Providence to play a Keith pay or play contract. In order to do this they had to leave the "Frivolities" on the Coast and jump to New York. Nelson and Chain replace them in the show.

All disagreements between the Stantons and the booking office have been cleared up and they will play the route through.

### KERR STAGING PALMER ACT

Donald Kerr is staging the numbers and dances of the new Bee Palmer act, in which Al Siegel will be the pianist. It is rumored, also, that Kerr may appear in the act with Miss Palmer.

## ORPHEUM PUTS ADMISSION PRICES UP

### VARIES IN DIFFERENT CITIES

Prices at the Orpheum theatres have been raised. In no instance has the boost been great, it having been governed by local conditions and varies in different cities.

A number of factors have entered into this tilting of prices, the decision having been reached after a canvass of the entire circuit. House attaches, including managers, stage hands, operators, and especially musicians, are all being paid at a higher rate than formerly and, in addition, the increase in the salaries paid to acts, necessitated by the higher railroad fares, brought the overhead up to a point where it was deemed advisable to increase admission prices.

In some instances the situation has been met by increasing the number of high priced seats rather than by an increase in the price of admission, a concrete instance being the Orpheum in Portland where the whole lower floor is being reserved at \$1.25 Sunday nights and \$1.10 week nights with matinees ranging from 15 to 75 cents.

In Portland, the Musicians Union demands that the Orpheum theatre use ten men, the rates being \$60 a week of fourteen performances and \$20 extra for the leader.

The engineers have had an increase from \$52 to \$61.25 a week, operators from \$1.00 to \$1.25 an hour and stage employees an increase of about twenty percent.

Freight rates, baggage rates and motion picture service also cost more and, although the price of things in general has increased in all the cities where the Orpheum circuit has theatres, they formerly maintained the same price.

### HURT PLAYING BALL

ST. LOUIS, Oct. 2.—Frank Cromwell, of the Flying Cromwells, was forced to close with the Barnum and Bailey circus at St. Louis, due to a peculiar accident received while playing ball.

In attempting to get out of a way of a pitched ball, Cromwell was struck on the ulnar bone, an X-Ray examination of which disclosed the fact that the bone was cracked half way around. Cromwell and his wife are in New York while the broken arm is mending.

### WELLS AND DE VERRA CHANGE

The complaint of James A. Scheer against Wells and De Verra for an infringement on the use of the word "Wopology," has been amicably adjusted through Henry Chesterfield, of the N. V. A.

Wells and De Verra have agreed to discontinue the use of the word, and state that in the future, their billing will be "The American Dude and the Wop Sport."

### TAKE OVER GOUDRON BOOKINGS

CHICAGO, Ill., Oct. 3.—Walter Downie, of the Western Vaudeville Managers' Association, has assumed the bookings of the Academy Theatre, Chicago; New Wilson, Beloit, Wis., and the Apollo, Janesville, Wis.

The houses were formerly handled by Paul Goudron, who resigned from the W. V. M. A. booking staff last week.

### NAMING JUNIOR ORPHEUMS

SAN FRANCISCO, Oct. 2.—The new San Francisco house of the Junior Orpheum Circuit, is to be called "The Golden Gate." Other names for Orpheum Theatres now building are "The Hill," at Los Angeles, "The Main," at Kansas City, and "The Henepin" at Minneapolis.

### HELD AT ELLIS ISLAND

Due to action on the part of the N. V. A., Doris Lawn, an English performer, was saved from a prolonged stay at Ellis Island last week, when she arrived here several days in advance of the time she expected to meet her fiancé, Cyril Tucker. As a result he was not at the boat to meet her. When no one came to meet her, the immigration officials decided to send her to Ellis Island.

The N. V. A. then heard of her plight and located Tucker, who immediately wired that everything was all right and, in due time, the girl was released. When Tucker returned to this city last Thursday the English entertainer became his wife.

### GRANVILLE ACT CLOSSES

Taylor Granville's act, "The Paddock," closed at Hartford, Conn., last week. Reports were that it was a hit, although there were several changes in the cast, and the man doing the blackface part was said to be weak.

Granville, it is said, was dissatisfied with the manner in which the bookings of the act were handled, feeling that the production was too big and expensive to play the smaller Poli houses. Whether the act will be put out again is problematical.

### MYRTLE CHANGES HANDS AGAIN

The Myrtle Theatre, at Myrtle and Evergreen Avenues, Brooklyn, has changed booking hands again. About two weeks ago Joe Eckle relinquished his booking of the theatre, which was then taken over by Jack Linder, who on Saturday last, stopped booking it. Joe Smith is now booking the house.

### LILLIAN WATSON MARRIED, MAYBE

CHICAGO, Ill., Oct. 3.—Lillian Watson, a standard eastern actress, has doubled with Jack Princeton, and will open in a new vaudeville offering. Along with the announced partnership, comes a report that the two have been secretly married in Chicago. However, confirmation is lacking.

### ROBT. EMMET KEANE MARRIED

Robert Emmet Keane, now appearing in vaudeville, was married last Saturday to Claire Whitney, the moving picture star. The couple spent the first Sunday of their honeymoon at the Bohemian night of the N. V. A., where Keane entertained.

### LEAH DALE CLAIMS GAG

Leah Dale, formerly of Harvey and Dale, has filed a protest with the N. V. A. against Delea and Orma, claiming that the latter are using her gag "wearing his Sunday hat on his weak end" and asks that they be notified to discontinue its use.

### NEW HOUSE FOR CURTIS

WILKESBARRE, Pa., Oct. 4.—The newly built Capitol Theatre opens October 11th with a split week vaudeville policy, splitting with Williamsport. Both houses are to be booked by Fred Curtis, of the Amalgamated Vaudeville Booking Agency.

### JEFFERSON RAISING PRICES

Admission prices are to be changed at Moss' Jefferson Theatre next week. The exact details of rescaling have not been decided upon as yet, but a conference is to be held this week with regard to the changes.

### RE-WRITING JESSEL SHOW

Roy Turk, Louis Silvers and George Jessel are re-writing the latter's "Troubles of 1920," and, when completed, it will be produced as a three-act show by Sam H. Harris.

### PUTS IN 5 VAUDE ACTS

The Grand Theatre, Perth Amboy, owned by Charles Weisels, is now playing five acts of vaudeville on Saturday nights, booked through the Al Lichter office.



# VAUDEVILLE

## PALACE

A very good, diversified and well balanced bill, was opened Monday by "The Gelles," who did a number of acrobatic feats in a snappy manner and with showmanship that put them over nicely. See under New Acts.

The Marconi Brothers, with one key and one piano accordion, played a number of selections and did bagpipe and organ imitations. They just went fairly in the second position.

"The Little Cottage," despite the fact that it has played the Palace a number of times, registered. Laughs were frequent and several curtains taken at the finish.

Kate Elinore and Sam Williams have a laughing punch in almost every other line. A point that seemed a trifle weak, however, was the end of the monologue done by Miss Elinore after Williams made his exit. She could stand a better get-away gag there.

At the piano, Williams put over a couple of numbers while Miss Elinore was changing. In bridal costume of white and daisies, she then put over a comedy number on the style of a published one that has enjoyed considerable popularity. This was lyrically very good and went for a hand. In "One," Miss Elinore appeared in a very short costume of blue with orange plumes, pink stockings and silver slippers. The bodice was of lemon color, trimmed with silver and she wore a blue hat with orange plume. The effect of the costume was quite Frenchy. A song was used for the finish, with Miss Elinore doing steps and a shimmy.

Yvette Rugel closed the first half and for spontaneity of applause ran away with the honors. We have reviewed Miss Rugel several times before, but we were more than ever impressed with the clearness of her enunciation and the stress she lays on her consonants, which makes listening to her a pleasure. Her voice was heard to splendid advantage. A number of bows were taken to decided and emphatic applause.

Mae and Rose Wilton opened the second half and scored their usual success. The girls wore dresses of blue, with socks and bows in their hair to match. They were a hit.

Valeska Suratt, in "Scarlet," by Jack Lait, was as big a hit as when she appeared at the Palace last season. A new man is playing the part of Dave Durand, and, while he plays it well, there is a difference in his conception of the part. The act has some very cleverly written lines, with many punches. There are several interpolated speeches and a reference to Ponzi which went for a good laugh. The act was well played by Miss Suratt and was a hit.

Margaret Young opened with a song she has used before then followed with another in which she gave an impression of a chorus girl. The orchestra was lost, not only in this number, but in several of the others and was asked to "come on" by Miss Young several times. In fact she seemed to have to drag it along during her entire act and worked, in so doing, at a decided handicap. In spite of this, she went over very strong in the next to closing spot.

A coon song, not heard by the reviewer before, was sold exceptionally well. Miss Young took several encores and then was forced to respond to requests called from the audience, singing a published nut song that is a phonographic record hit. After another encore, Miss Young, who seemed exhausted, responded to the applause with a neat speech of thanks.

Most of the audience was going out before George Brown started walking in his act of Pedestrianism. The falling of the girls was rough but amusing and furnished a lot of merriment. Brown's act is fine for closing. The finish of the act, with Marian Ardell walking against Brown, held the interest of those who remained, the race being a tie at the Monday matinee. The "plants" from the audience with the exception of the girls, seemed in need of rehearsals.

H. W. M.

## SHOW REVIEWS

(Continued on Page 10)

### RIVERSIDE

Daly and Berlew in a well put on dancing act opened the show and received about twice the amount of applause usually given an act in this position. The team dance well and introduced a number of features not seen in the usual run of dancing acts.

The Jack Hughes Duo, man and woman, introduced a straight musical act of the type common in vaudeville twenty years or more ago. The main difference in the offering however, is that the Hughes duo play much better than the musical acts which scored in the old days. They play violin, banjos, cornets, and ended with a well executed saxophone duet. Judging from the hit scored by the Hughes duo at the opening show on Monday, vaudeville is again ready for the musical act, provided the performers have sufficient ability.

Marshall Montgomery, the ventriloquist, also reminded one of vaudeville of old, for scarcely a bill was complete without the ventriloquial act. Montgomery, however, has brought the act up-to-date. It is well put on and the talk is bright and timely. Montgomery attired in white looked like a juvenile and Miss Courtney, an attractive looking blonde, not only helped out the appearance of the act but kept the dialogue running smoothly and helped sustain the interest which usually lags in such acts.

Brown and O'Donnell, two young men of pleasing appearance did well with some songs, dances and patter. The talk in the act could be improved for the Elinor Glyn "Three Weeks" gag is so old that it passed out of vaudeville years and years ago and the "Rex Beach" joke, first told in the "Poor Little Ritz Girl" has been repeated in every home since the production opened on Broadway months ago.

Garyl Norman, the "Creole Fashion Plate" in his second week at this house closed the first part to even more applause than he was accorded last week when the act was first seen. Norman is a fine performer and his act was one of the hits of the entire bill.

After "Topics of the Day" in the second Beatrice Herford in her new monologue did nicely. The matinee bit was particularly pleasing and the entire act was enjoyable. A spot a little earlier on the bill, however, would have better served an act of this nature.

Eddie Leonard, showing his new act for the first time at this house stopped the show completely and after numerous recalls asked that he be excused from singing more songs. Leonard is supported by a corking girl and boy dancer, who keep the interest up to a high point during the time Leonard is off the stage and the act is about the best that Leonard has ever presented. It seems to make little difference however what Leonard does, the old song hits are always demanded. "Ida," "Roly Boly Eyes" and all his old numbers were demanded. Leonard, who in his minstrel days always wanted to sing a ballad is doing it in the new act. It is called "Mary" and he puts it over well.

Leonard's big hit at the opening show had no effect on the Maude Lambert and Ernest R. Ball act which followed. This clever couple picked the enthusiasm up from the start and rushed it along to a tumultuous applause finish. Ball seems to continually improve as a performer and his work in the act is exceptional. Always a fine pianist he introduces with his playing a line of patter which is genuinely entertaining. Opening with "Along the Trail to Home Sweet Home," "Moonlight" followed and then a clever comedy song. Miss Lambert then sang "You Can Tell They're Irish" and Ball played and sang a medley of his famous song hits. A new number "Mother of Pearl" sung by Miss Lambert stood out strongly at the act's finish.

Johnson, Baker and Johnson closed the show.

W. V.

### ROYAL

A program both entertaining and diverting throughout was opened by The Randall's, a man and woman dressed in cow-puncher's outfits who exhibited their prowess at shooting, the male member of the team making most of his shots from out front.

Florence Merritt and Gaby Bridwell are two likable girls who went well in the second spot with some bright bits of mirth and melody. Both girls are fairly good singers and put their vocal offerings over to some appreciative applause. One member of the team accompanies at the piano.

Arthur McWaters and Grace Tyson, with their songs and burlesque impressions, scored. Miss Tyson was pleasing in several costume changes, all of which tended to accentuate her becoming figure. A comedy song concerning just what Romeo said to Juliet when he climbed her balcony, served to introduce a burlesque impression of the Shakespearean characters. For a close, the team gave an idea of how two artists of the film world might sing a popular number in vaudeville.

Eddie Foyer is evidently quite popular in the Bronx judging from the round of applause accorded the announcement of his act. Although he is billed as the man of a thousand poems, he used only two, probably putting the other 998 aside for future reference. After giving the familiar "Dangerous Dan McGrew" of Robert W. Service, he requested suggestions from the audience. The suggestions finally resulted in his selecting Kipling's "Boots." He closed to applause.

Homer B. Mason and Marguerite Keeler offered a new sketch by Porter Emerson Browne that proved a laugh producer. It is reviewed in detail under "New Acts and Reappearances."

Will Oakland opened the second half. He introduced several new songs which met with such approval that an encore was necessitated.

"The Joker," a concoction of songs and witty sayings, presented by Herman Timberg and featuring Bobby O'Neil, had the audience laughing and applauding throughout. O'Neil represents the fifty-third card of a regular playing deck, while four clever little ladies represent the queens of the different suits. The piece is well staged and the setting effective, the girls making their initial entrance through replicas of the different cards they represent. O'Neil appeared to advantage in several singing and dancing numbers and the female contingent, in addition to singing and dancing well, handled the bits assigned in a capable manner.

Joe Santley and Jack Norton celebrated their reappearance as a team by scoring one of the hits of the bill. They have a novel form of introduction and follow it with some catchy songs and a great deal of keen comedy. Santley was accorded a good hand in a ballad while at the piano, and Norton kept the auditors in a roar with his eccentric mannerisms.

The Four Ortons presented a wire act which held the audience until its close. And well it should, for, in addition to some clever wire walking by two men and a woman, the act entails a great deal of pantomimic comedy which is well handled.

J. Mc.

### ORGANIZE TO PRODUCE

A new corporation is to be formed this week, to be known as the Al. Lichter Attractions, Inc., the stockholders, besides Lichter, being Samuel N. Kuhn and Charles C. Tenney, formerly associated with the Loew office. It will be a New York corporation and will have for its object the producing of vaudeville acts.

Five companies of "Models of the Surf" will be put on the road.

### ORPHEUM

Robbie Gordone, she of the sumptuous figure, in an artistic posing act, was the first turn to come to the notice of a house that was packed to capacity. Her act is artistically staged and lighted and presented with that subtle touch which lends a fitting air of refinement to the offering.

Ed Morton, in number two, sang several songs and received a goodly share of applause, to which he responded with some three encores, making six numbers that he sang in all. Morton sells his wares well, but it is strange that he makes such a hit, inasmuch as he has very little voice to speak of and not a distinct style of delivery. However, he took three encores, which tells the tale.

Baroness de Hollub, assisted by Harry Crawford, offered a skit entitled "Fifty-Loves," credited to Tommy Gray. Somebody surely has a good memory for old gags, we'll say that. The act was a hit, though it did not create the Hollub-a-loo it was expected to. The baroness was, before her marriage, Harriet Lorraine, which fact is made known to the audience on the programme. The turn has to do with vampires, and in it she and Crawford are supposed to be the champion vampires of their respective sexes. The comedy, if such it may be called, is derived from their attempts to vamp each other.

Morris and Campbell received a large hand when the sign cards announced their names and all through the time they were on stage, during which time they stopped the show. Their act was the first of two real big hits registered during the afternoon. The act remains unchanged save for one or two ad lib lines.

Billy Arlington, in closing the first half, had a difficult job, for he followed a comedy riot. Arlington, somewhat of a favorite here, got laughs and took a few bows, but his impression on the audience was not as deep as it might have been. Somehow, the act seems to lack comedy punches. Arlington is capable of better material than he is at present handling.

The Le Grohs, premiere contortionists, opened the second half of the bill and, as usual, scored a hit and aroused the amazement of the audience with their performance. This is the neatest, quickest and cleanest act of its kind to be found.

Then came Pat Rooney and Marion Bent and again the audience showed its remembrance of old favorites, for their names and their entrances drew huge hands of applause. The act appeared under a disadvantage, as some of their scenery did not arrive from Syracuse, their last date and much of the comedy had to be improvised by Pat, who did remarkably well in covering up the open spots in the act. In the first scene, things were all right, but in the Irish number, the fences and gate around which some of the dialogue is written, were absent. In the French number, the subway set and the flowers were not there, but a few potted plants, a drop with an arch on it and Pat Rooney fixed things. The jazz scene was, as usual, there with a bang. Rooney has developed as a jazz dancer, as well as doing the steps which brought him fame. The old "leader" bit has been put into the act, with a "nance" dressing, which works well. The act was nothing short of a sensation here, for not only did they have to take about a dozen bows, but Pat had to make two curtain speeches and then beg off.

The El Bart Brothers, whom, we believe, we have seen hereabouts before under the name of Robillio and Rothman, had a tough time of it in closing, for the audience had come to see Rooney and Bent and started on its way out after the conclusion of their act. Then again, they didn't get started right and, as a result, could not work as they should. However, they held the audience in for the most part and did nicely in a position that proved doubly difficult, inasmuch as they were the third dumb act on the bill and followed such a tremendous hit.

S. K.



# VAUDEVILLE

## ALHAMBRA

The bill this week balances better as far as talent goes than that of last week, but, due to the number of large acts, it does not run as smoothly as it might.

Oakes and DeLour opened with an exhibition of clever foot work, both fancy, ball room and whirlwind. This couple have a dance act that compares favorably with any similar act in vaudeville to-day. They open medium time and end with a rush that starts a show going. Their work was well received, and they took several bows as their share of the evening's applause.

Frank Mullane held the number two spot and scored a hit, due mainly to the robust manner in which he delivers his numbers. He tells stories about the Irish, the Jews and the Negro. Some of these stories were recognized as standard when Moses went into Egypt. Mullane has a manner of telling them that gets them over, however.

There are a few things that Mullane should watch, though. First, the story about "the father, the son, and the holy ghost, look, I'm dying, he's asking me riddles" could come out nicely. Then again, although an audience may arrive late, it is not up to him to pass remarks to the orchestra leader about them. He took two encores and some extra bows.

"Extra Dry," William B. Friedlander's act, proved an interesting bit of entertainment, displaying some neat costumes, good scenery and shapely girls. It has some catchy tunes, there are several bright spots in the act and the people in it are clever. Honors go to Jack Fairbanks, Gertrude Mudge, the little black-curl haired girl, and the "professor," equally. Two of the six girls in the chorus stood out prominently for their solo work and displayed unusually pretty faces and forms.

Grace Nelson, prima donna par vaudeville, followed and her rendition of several numbers, operatic, classic and popular, proved more than entertaining. She has a voice that takes a peculiar hold of an audience and wins its sympathy. She sings well, her enunciation being good in all but the "Eli Eli" number. Miss Nelson should learn this number better before she tackles it again. It is a number that requires study to be done right. She took an encore and some extra bows.

Hermine Shone and her sketch, "The New Moon," closed the first half. The turn deals with an Irish girl who is to marry a supposedly Irish lord, who possesses a very Scotch-sounding name. She is saved from this fate by an American, who turns out to be the son of an old sweetheart of her mother's, and, in reality, heir to the lands claimed by the Irish lord with the Scotch name. The act introduces fairies and magic and all the rest of the stage craft employed to create illusion, with telling effect. It was a hit. Billy Rhodes is the featured male and is supported by a company of three.

Following intermission came "Going Up," which will be detailed thoroughly under "New Acts."

La France and Kennedy have a black-face act that proved a riot of laughter. It deals with the usual "slick nigger" and his victim. The talk is all about fights and what is going to happen to a fighter. Of course, the "slick guy" gets the advantage of the other, but how it is done provides much laughter for the folks. A clever soft-shoe essence was introduced by Kennedy. They were a big hit in the difficult next to closing spot.

Ameta would have done better had she started her act more quickly and lessened the waits between her dances, for it was this which almost emptied the house on her. However, a large part of the audience remained to witness her clever mirror dancing, which they liked.—S. K.

## SHOW REVIEWS

### HAMILTON

Entirely too long is the program at the Hamilton this week, with the result that many in the audience started to walk out, before the closing act, which went on after eleven o'clock. It was close to eleven forty-five when the orchestra started to play the exit march.

The Transfield Sisters opened the program with a turn styled "Musical Moments." Both members of the team are rather clever and versatile musicians, playing the saxophone and violin with equal effect. They also put over several singing numbers in style and closed to a good hand.

Emmerson and Baldwin, with their burlesque juggling turn, were well received and their hokum won laughs, as well as a number of plaudits.

Ed and Birdie Conrad, in several songs and dances, with change of costume, got the first real enthusiastic hand and registered in the hit column. The male member of the duo proved himself a laugh manufacturer, while his partner appeared to advantage in several becoming costumes. She also sings well. A Chinese number into which Ed put quite a little comedy closed the turn and sent them off to a vociferous outburst of applause.

George Lane and Tom Moran, with their "Listen Mickey," had things pretty much to themselves and won the applause honors for the first half of the program. The "nut" comedian of the team put over every gag with telling effect and got rid of a number of them. His "I thought I'd pass away" was always good for a few added chuckles and giggles. The straight was a good foil and also handled a published number in good style. A comedy song, followed by a dance used for a close, caused such insistent applause that both chaps had to come back and give an encore, this being a "nut" song.

Eddie Borden in "On Fifth Avenue," is a revision of the former Hazard Short production "Bleaty-Bleaty" and is reviewed in detail under "New Acts and Reappearances."

Phil Baker in one part of his act said in announcing a published number that he didn't have to die to go to heaven but could die in opening intermission just as well. But Baker didn't come anywhere near dying in that spot. He had them with him when he came on and kept a grip on them throughout his turn. His "plant" in the box helps him in the winning of applause, he having a good voice and apparently not making himself obnoxious in his out-front remarks.

Arman Kalisz and Company, in "Temptation," an allegorical operetta in six scenes, scored the hit of the bill and his act is one that should please the most fastidious and critical patrons of the two-a-day. The offering is reviewed under "New Acts."

Jim Toney and Ann Norman were in a hard spot following such a hit as the Kalisz act. In addition, it was after eleven o'clock when they went on and quite a few of the patrons had started to leave. The couple worked hard, however, and their efforts were appreciated by those who stuck it out. The further they went the better Toney and Norman seemed to get and, at the close of the turn, they received a most gratifying hand as a reward. Toney went well in his eccentric stepping and his comedy repartee with Miss Norman also proved the medium for a number of laughs.

Albertina Rasch, in her dances from famous ballets, closed the bill. The act had little chance to reap the benefit that the dancing of Miss Rasch and her company merited.

### COLONIAL

Roy Harrah, assisted by Mary Speer, in a skating act, opened the bill and went over well, finishing with a neck spin.

A. C. Astor, ventriloquist, presented an entertaining act containing a line of patter that was away from the usual routine. The humor was much enjoyed. The dummy smokes, spits and has a number of bits of business that were natural and life-like. The concluding bit, the crying business while singing a song, seems original with Astor and received enough applause for an encore. A song was sung with changes in the volume of voice as the dummy was placed in a traveling case.

Corrine Tilton was billed for the next spot, but Virginia Fissinger, with Stanley Hughes and George Harriss filled it.

Miss Fissinger opened in "one" in a black dress and hat, with one of the boys using a number in which the man claimed to be a dancer. He is invited to show what he can do in the lady's studio and in "three," with pretty hangings and a pianist, the pair go through a routine of steps, the girl duplicating each one done by the boy. For a final dare, he puts his hands into his pockets and the girl strips the black dress down to lingerie, in which there are a couple of side pockets and in which she puts her hand. Hastily donning a short skirt, Miss Fissinger did a dance that received a hand. She is an attractive and shapely blonde with personality. The pianist did a solo that got over and Miss Fissinger posed on a pedestal in a gown of peacock blue-net trimmed with silver. Jumping off the pedestal, she did another dance, single, and still another with her partner. Another change of costume and a double dance was used for a close, Miss Fissinger doing splits.

Ward and Green followed, doing English and blackface, with a line of talk, most of which went for laughs. The banana business has been used by a couple of other acts, although the billing is "In an original satire." The English characterization is slightly away from the usually accepted idea used on this side.

Corrine Tilton, with her revue, closed the first half and was a solid hit. Miss Tilton works hard, is a clever artiste and deserved all the curtains and approbation she received. It was well merited.

Following intermission and "Topics of the Day," George Whiting and Sadie Burt in "Little Miss Melody" reviewed both as a new act and at the Palace last week, made a hit. Whiting certainly knows how to put over a song and Miss Burt is dainty and charming.

Lydell and Macy, in "Old Cronies," in next to the closing spot, had a hard place to work following the Whiting and Burt revue, but succeeded in getting a number of laughs with their characterizations and dialogue. The act has been reviewed in these columns many times.

"The Beginning of the World," was at the end of the show and consisted of a number of odd and eerie effects of a futuristic or cubistic idea, thrown upon a screen while Mlle. Lalue performed a series of dances.

Very few seemed to pay much attention to the dances. They were all too busy watching the screen and wondering when the maze of contradictory and opposing color forces were going to resolve into something definite and understandable.

Although some great musicians, including Wagner, claimed they could see their compositions in color, very few if any have made the same claim about dancing, and just how this contains any conception of the beginning of the world, seems beyond the ken of the ordinary theatregoer. H. W. M.

### N. V. A. HOLDS BOHEMIAN NIGHT

The N. V. A. staged the first Bohemian night of the season this week and gave a special dinner and show to a gathering which taxed the capacity of the salon to the utmost.

A varied and interesting program was given starting with the Le Grohs who opened with cortortionistic feats.

Kranz and La Salle, who followed, sang a number of songs and were succeeded by Guiran and Marguerite, who did some exceptional dancing concluding with the Apache and a volplane spin.

Robert Emmet Keane sang his Spanish comedy number, told a number of stories and concluded with an impression of Savoy and Brenan reciting Kipling's "Gunga Din." The latter was full of laughs and put Keane over nicely.

"The Creole Fashion Plate," in several changes of costume, sang a number of songs and, in the last, overalls and straw hat, did a number, using both his falsetto and natural voice with telling effect.

"Hard Boiled Hampton" was presented by Harry Holman and Company and was a punch in this spot.

Grace Nelson sang ballads and concluded with a rendition of "Eli Eli" which found favor with those present. She was assisted, in one number by Kranz, of Kranz and La Salle.

Aileen Stanley sang a novelty song to open and then did several rags and jazz numbers.

Van and Schenck, in the next to closing spot, sang several songs.

Val and Ernie Stanton, in the closing spot, held them all in.

Arthur Sullivan who had introduced the acts made a few remarks and called upon Henry Chesterfield to respond with a few more.

Sam Hodgdon received a reception and made a short speech as did Harry Houdini.

### OLD TIME CIRCUS FOLKS ILL

CINCINNATI, Sept. 28.—Three noted ring performers are ill in this city.

"Governor" John F. Robinson, the oldest member of the well-known circus family, was recently stricken following a long period of worry over the condition of his wife, who has been removed to Christ Hospital.

Johnny Wilson, formerly one of the ring's greatest performers, was removed to the Good Samaritan Hospital several days ago from his home at the Hotel Savoy. He was a daring acrobat and splendid horseman in the days when the Robinson circus was one of the greatest organizations in the world.

### MOROSCO TO DO 6 PLAYS

Oliver Morosco is leaving this week for the coast to produce six new plays, which include "The Rainbow Bridge" by Paul Dickey and Charles Goddard, "Slippery McGee" by Edward E. Rose, "The Gilded Cage" by Anna Nichols, "Whistler" by Pauline Cavendish and Sarah J. Curry and "Conquering Kate" by Rita Smith.

Morosco will also, through special arrangement with Comstock and Gest, assemble a company which will play "Adam and Eva" throughout the Pacific coast states.

### PANTAGES GETS PRESS AGENT

CHICAGO, Ill., Oct. 3.—Robert Burns, one of the early day theatrical agents, who years ago closed his office and took the advice of Horace Greeley, has returned to Chicago, but not as a booker. He reports here as the press representative of the Pantages Circuit. This department has just been inaugurated as the Pantages Circuit and heretofore never realized that publicity was half the battle of success. Burns will have offices in the Pantages suite.

### PETROVA BOOKED 12 WEEKS

Olga Petrova has signed for another vaudeville tour through the middle West.



# VAUDEVILLE

## PROCTOR'S 23RD ST.

(Last Half)

Plunkett and Romaine opened the show with a novelty dancing act that could easily have held down a better position. Their work is clever, neat and snappy and the act looks well, being costumed and set right. They scored heavily and started the ball rolling in fine style.

Stanley and the Wilson Sisters were number two. They have the usual trio act, consisting of comedy, singing, talking and dancing. A male impersonation by one of the sisters was a big hit. The act is all about a fellow and two girls he knows, who have been having a good time together and so on. The bit about the Salvation Army, while perhaps funny to some, showed poor taste and judgment after the splendid work the organization has been doing.

Otto and Sheridan, two girls in song and music, held down number three in good style, taking three bows. Their act consists of the rendition of popular songs to piano accompaniment on the style of hundreds of other such acts. The dark haired miss, whom we take to be Miss Otto renders her numbers very well and has one special and a dialect bit at the end that are the best thing in it and earned heavy applause.

Ray Largay and Sue Snee, in a high class, refined talking and singing act, held the fourth position well. The turn is one of those rapid fire, repartee affairs which happen in everyday life. The scene is naturally acted, not a line being forced, the situations are cleverly shown and the ultimate end, although expected, yet brings a pleasant surprise. The singing and, in fact, the work of both people, who look very well, was excellent. They scored an artistic hit.

Lynton and Roberts following, had no easy job in front of them. To follow a parlor comedy act with a harsh snapup comedy turn, get laughs and score a hit, is no small matter. Yet they did it. For a detailed review of their offering, see New Acts.

Ralph Dunbar's Salon Singers, three men and two women, in a high class singing act followed and did very well, their work being appreciated. Their numbers are all of the semi-classical type, with harmony effects given the preference. A pianist accompanies, as usual. Good voices have been chosen for this act.

Bert Hanlon, on rather late and playing to a restless house, soon got under way and had little trouble getting the audience into line. Hanlon showed that he is an old hand at the game by picking up remarks and situations in the audience and turning them to his own advantage. He scored a laughing hit and had to take an encore as well as some extra bows.

"The Beginning of the World," a scenic novelty, aided and abetted by a dancer, closed the vaudeville portion of the bill. Interest in the act was half hearted.

H. B. Walthall, in "The Splendid Hazard," closed the show. S. K.

## VICTORIA

(Last Half)

Preluding the regular vaudeville came a medley of excerpts from tunes of yesteryear played by the orchestra. "Sidewalks of New York," "The Bowery," "Rosie O'Grady" and others of the old times all came in for a rousing hand.

Ling and Long then opened the bill and found the audience in an appreciative mood. The setting used is that of the interior of a gymnasium. A little bit of femininity and an extremely tall male comprise the team. The taller had the auditors with him from start to finish through the medium of his eccentric dancing. He also proved himself to be a capable juggler of Indian clubs. The girl is a chic little thing and went well in several singing numbers. A comedy dance closed to a good hand.

The Manhasset Four, although in the second spot, had little trouble and scored one of the hits of the bill. The quartet gets down to the business of singing without indulging in some of the obvious and slap-stick comedy used by many small-time fours. They harmonize well and have made a good selection of songs.

Band, Benton and Company have a comedy sketch which drew a number of laughs. It deals with a young married man and his antipathy to the ever-ready mother-in-law. The stage is divided, one half showing the interior of the young man's apartment, the other the interior of the apartment of an actress. With this actress, the young husband becomes involved and an effort to explain who she is to his mother-in-law results in some rapid comedy. Eventually, the actress proves to be the sweetheart of a friend of the husband. The piece drags frightfully at the opening, while the ending might be played up better.

Neil McKinley, with the aid of a lot of hokum and the assistance of a "stall" in one of the boxes, succeeded in getting a fairly good hand.

Mary Ann Mack and Four closed the bill and got one of the best hands of the evening. J. Mc.

## SHOW REVIEWS

### PROCTOR'S 58TH ST.

(Last Half)

The Tuscano Brothers opened with juggling of Roman Axes, cleverly handled in showmanship manner. They scored.

Zelda Santley followed and went over fair. Her imitation of Nora Bayes was very near to the original, although careless in places. If Miss Santley would take a week off and attend every performance of Miss Bayes, by close observation she would note where she is deficient and, when her voice matures, she would be able to give a more decided impression. The Leonore Ulrich imitation has wisely been dropped or was out when this show was reviewed.

Lizzie B. Raymond and Company went over very well indeed. The blonde girl who did the bit has been replaced with a brunette who is exceptionally good, putting her lines over particularly well and playing the bit for all it is worth. She evidently is capable of better things and must have had quite some experience. The improvement is very decided, the cast being now very well balanced.

McGowan and Cheney sold a number of songs well in "One," with one of the boys at the piano. Published numbers were used for the most part and a piano solo interpolated which was good for a hand. They concluded with a medley of airs embracing the anvil chorus from Il Trovatore, the Toreador song from Carmen, "Tit Willow" from the Mikado, The Tales of Hoffman, The German Patrol, "I Hear You Calling Me" and the "Curse of An Aching Heart." The lyrics concerned the playing of a game of poker and the concluding line "That's the Curse of the Ace of Hearts," put the number over for several bows and to good hands.

Harrington and Mills, a company of colored performers, have an act that follows the general lines of all acts of its kind, but, in addition have a jazz band that certainly takes the palm for noise and the absence of music. The clarinet was particularly obnoxious and would make a Beethoven symphony sound like a Chinese revel. The old fashioned cake walk followed an announcement with a "I thank you finish."

Cunningham and Bennet, and Arthur Hartley and Company will be reviewed in New Acts. H. W. M.

## CITY

(Last Half)

Bell, Genevieve and Walter opened the bill with a bicycle offering. The trio is made up of two men and a woman. One of the men got some laughs through the medium of his tramp make-up and his comedy pedaling.

Hal Carpe, a likable young chap with a violin, went over to a good hand. His selections ranged from classical bits to a medley of popular airs, at the end of which the audience called him back for more.

Williams, Darwin and Company offered a comedy sketch which deals with the unpardonable sin of a woman walking in her sleep. That is to say, the unpardonable sin is when she happens to walk into the bedroom of a friend of her husband, and, especially, when she is discovered there.

Lamey and Pearson offered a comedy skit which showed the susceptibility of a shy maiden of Appletown for a traveling salesman of the metropolis. He marries her and brings her to New York. Most of the comedy takes place at the railroad stations of the two towns, which are depicted in the setting.

Goodwin and Mack, with some chatter and singing, went over to one of the hits of the bill. Their comedy is well handled, while the nasal tenor of the male aroused quite a bit of enthusiasm.

E. F. Hawley and Company have a wild tale to unfold. It deals with the capture of a girl by a Mexican who seeks revenge on her father. While she is a prisoner in his hut he tells her of how he has lost his wife and daughter through the machinations of her father's brother. Several times he is about to kill her, but pauses. Luckily for her, she has a locket around her neck. He finally recognizes it as one that had belonged to his dead wife. The girl is his daughter. The acting in some parts is very poor.

Sammy White, with his songs and eccentric steps, stopped the show cold, but in so doing took an awful gamble. It was lucky for him that he had the goods. He got a big hand after his first number and then stated that he would imitate anyone the audience might suggest at anything from singing and dancing to crap-shooting. This gave the parlor comedians out front a chance and they went to it.

Aphrodite and Company, two women and a man, closed the bill with a series of artistic poses. J. Mc.

### JERSEY CITY

(Last Half)

Starrett's Miniature Circus, comprised of ponies, dogs and a monkey, got over well in the opening spot. It is an act of the old school, the ponies picking out different colors and doing a variety of "high school" tricks.

Butler and Parker, a man in a business suit and a slender blonde, open in "one," with the girl looking for a job on the stage, George Cohan being supposed to have sent her. After the girl's exit and a few lines by the man, the act goes to full bare stage and the man starts a number, when he is interrupted by the girl. Some talk follows which was good for laughs, an unrehearsed dog fight back stage, however, not fitting in especially well. The girl then returned in a flashy gown of black jet and orange, with a hat of black jet and orange aigrettes and in "one" a number was put over double together with a bit of travesty melodrama. The act took three bows at the finish.

Mabel Burke and Company have a well staged singing act. At the opening, the parting of a pretty drop in "one" reveals an interior of a Summer home, set in one and a half, showing a French window and window-seat. One girl is at the piano and Miss Burke, from the window seat, assisted in the singing by the "and company," puts over a song. Several published numbers are used, some with patter and some without, the "and company" assisting cleverly. Miss Burke is there.

For an encore, the girls sang a medley of old time hits. Miss Burke has a pleasing voice, a positive personality and was dressed in good taste in a gown of lace flounces, trimmed with pea-green and cerise ribbons.

Donovan and Lee were a "riot" in the act that has been frequently reviewed in these columns. After many bows they were forced to take an encore. Miss Lee's dancing and personality were outstanding features.

Louise and Mitchell open in "one" with a song by the girl. They then do a number of acrobatic tricks in "two," the girl being the understander throughout. She is strong and cleverly handles the man, doing a number of hand-to-hand and head-to-head feats as easily as a man and in a nonchalant manner, besides dancing a number of Russian steps. The act went over well and is a strong act of its kind. H. W. M.

## KEENEY'S

(Last Half)

Russell and Titus, in the old Drew and Wallace act, "The Drug Store," opened the show with a skit which was well received, all things considered. Their talk and songs went well.

Blake and Company, in a novelty juggling and comedy act, held the second spot and occasioned much laughter with their break-up humor and juggling mishaps. The act is well dressed and set, and is sold by Blake in a masterly manner. It was a big hit in number two spot.

Grace DeWinters, unquestionably one of the best doing ventriloquism today, cleaned up in number three. No other word but "clean up" could describe it, for, playing a return engagement here, she stopped the show. She works as a girl all the way through now, having discarded the male garb.

The Futuristic Revue, a gorgeous singing and musical act, which leans toward the operatic and high class, was the fourth act on the bill. This is a miniature operatic production, being in three sets with special costumes and music. The voices and musical ability of the members could not be surpassed and the blend of voice and music was a delight. The act was received with applause befitting its sumptuousness and the ability of its members.

After the pictures, Ralph Gordon and Company, presenting the sketch, "The Other Egg," seen hereabouts for years, romped away with a laughing hit. The story of the two pals, who, through thick and thin, stuck together, was appealing and humorously told. The act was a gale of laughter from curtain to curtain.

The Gem Trio, two girls and one man, proved to be none other than Cliff Nazario and the Darling Sisters, in a new act which was then being shown for the first time. Despite that, it stopped the show and was worthy of so doing. The act will be reviewed in detail under New Acts.

The Marcos, in a novel ring, acrobatic and bar act, closed the show. The couple work hard, fast and effectively. Some new thrills in the air were disclosed, much to the delight of the audience.

"Where Is My Husband," an English film featuring Jose Collins, an American girl, was the feature picture. S. K.

## AUDUBON

(Last Half)

Juggling Perrier, in opening the show, offered much the same routine as many other such acts. However, the grace and ease with which he puts his stunts over, characterizes him as a master of his art. In closing, the mirror dance and club swinging bit scored, resulting in the performer being called back several times. The act proved a good one for the number one spot.

The Columbia City Four worked themselves into a good hand following, despite the fact, for the most part, their numbers were shouted rather than sung. More attention to phrasing, diction, shading and voice placement, would help this act considerably.

Ever since Rose Stahl scored a worldwide hit in the role of a chorus lady, acts, plays and motion picture productions have been written about the maids who get a thirty-dollars-a-week salary and own ten-thousand dollar motors. Doris Hardy and Company offer a sketch that is intended to give the audience a peep behind the scenes of a chorister's life. There are many bright lines and a little sob stuff, but not too much of the latter. Miss Hardy, although she looks anything but a chorus girl, plays the role for all it is worth. The "and company" offers some capable support.

Enos Frazere scored an individual hit. But there is nothing very startling about his doing that, for, ever since he started diving out over the audience with nothing but the heels of his boots to keep him from landing in their laps, he has been a hit. He works hard and smoothly with the assurance of a seasoned performer. It is seldom that an acrobatic act holds a feature spot, but this act can and, without doubt, will continue to be a top line attraction for some time.

The Watson Sisters had little difficulty in putting their material over, but hooked a big hand at the finish. Both know how to sell their stuff and get a good price for it. With the audience at the up-town vaudeville house, their gags were just one laugh after another and each song left a demand for more.

Cortez and Peggy whirled and stepped themselves into a hit, despite the tuneless tooting and strumming of a jazz band of but mediocre quality. A new band, a new drop, and Cortez and Peggy would have one of the very best dance offerings in vaudeville. E. H.

## METROPOLITAN

(Last Half)

This being anniversary week at this theatre the exterior was profusely decorated with flags and bunting and the interior held a capacity audience. The vaudeville was not very much above the average, but enough so to mark it as special, with Will Morrissey's "Buzzin' Around" headlined all over the place. Pictures, as usual, opened the show.

Nlobe, a diver, was the first act to splash into prominence on the bill. The acrobatics displayed in this offering proved to be highly interesting and informative, as many ah's and oh's could be heard. The reception accorded the turn was remarkably enthusiastic, as was the entire program.

Lillian Calvert, a singer of songs, new and old, that touch the heartstrings and strike a responsive chord, as well as songs that give your shoulders just a little bit of an inclination to move, was second. Her vocal control was good and her voice carried throughout the house, sending every number over for a hit. They liked her and showed it.

Hart and Helene are, as can be surmised, the usual comedy couple, flirtation bit and so on, with laughs all over the act, a few songs and a little stepping to round it out. They pleased and took several bows, which were earned.

Carlton and Belmont, two men, Hebrew comic and straight, in a melange of old gags, burlesque bits, etc., good at this house for a riot of laughs, were fourth. They earned the laughs in swarms and took themselves away leaving the audience in good humor.

Will Morrissey's "Buzzin' Around" was the feature and took up thirty-five minutes of time that proved rather entertaining. There are a few pretty girls in the act, a clever comic, some good dancers, a singing straight and some laughs, which is about all a girl act needs, outside of scenery, which they also have. The act was a big hit in closing the show and held the attention and interest of the audience throughout.

Clara Kimball Young in "For the Soul of Raphael," was the feature picture. S. K.

## SAYS LEAVITT HAS HIS ACT

Billy Arlington has complained to the N. Y. A. that Joe Leavitt in "The Broadway Belles," playing the Star Theatre, Brooklyn, last week, is using his entire act for which he has held the copyright since 1911.



# VAUDEVILLE

## NAZZARO AND DARLINGS

Theatre—Keeney's.  
Style—Song and dance turn.  
Time—Eighteen minutes.  
Setting—One.

Cliff Nazzaro, a protege of Nat, and the two Darling Sisters, Rita and Elsie, have an act that should prove a palatable big time morsel. It shows the showmanship of Nat Nazzaro all the way through.

The act opens with a song by Nazzaro about two girls who have been chasing him around for a long time, and in which he tells the audience that women always bothered him because he had a way of making love that was all his own. The girls then come on and a number in which each begs him to be true to her. Elsie then exits, while Nazzaro and Rita sing. Then Elsie and Nazzaro sing a duet.

Nazzaro follows this with the rendition of a mother ballad in fine style and touching manner. He is seated, balancing himself on one hand, and sings the number right into the hearts of the audience. At the conclusion of this, he remains on bended knee as though in prayer and the girls enter from the wings singing. This added to the effectiveness of the number and was a big hit with the audience.

This is followed by another vocal solo rendered by Nazzaro, the act closing with a number that has to do with jazz. In this, the girls sing, while Nazzaro does a specialty jazz dance, the three finishing with some ground work that sends the turn away with a bang. For an encore, Nazzaro does a request number.

The act has been carefully staged, costumed and routinized, only one bad spot in the schedule being noticeable, and that the rendition of two solos by Nazzaro in rapid succession. The idea of having the girls work in kiddie style in order not to accentuate the youthfulness of Nazzaro is clever and the opening, although not new, is handled a bit differently. The turn will, with a few weeks' work to round out the rough spots, be ready for the big time and should have little difficulty repeating the success it attained here. The Darling sisters work well together and with Nazzaro. They look like the proverbial million dollars from front and wear their clothes well.

S. K.

## MABEL BURKE & CO.

Theatre—Greenpoint.  
Style—Singing sister act.  
Time—Eighteen minutes.  
Setting—Special Three.

In a setting representing the parlor of a modern home, with a window centre, divan under the window, piano to one side, etc., Mabel Burke, assisted by a girl pianist and singer, is offering a new sister singing act that, at the time reviewed, was only three days old.

They open singing "Love's Old Sweet Song," the light gradually growing stronger until, at the conclusion of the number, the stage is amply lighted. Miss Burke then sings "Apple Blossom Time," as a solo, and both render "Isle of Golden Dreams," as a harmony number. This was effective and brought applause. An Irish solo by Miss Burke entitled "Killarney and You" follows and they close with the rendition of a popular ballad entitled "Virginia Rose," in harmony.

The singing of the two is very good and the act should prove an interesting treat. For an encore, "I Love You Because You're You" was used. For an act that has been together only three days they did very well indeed, and with more time together and the addition of new numbers, their routinizing and the like they will have an effective, pleasing singing turn that will prove likable anywhere.

S. K.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 18)

### AN ORIENTAL FROLIC

Theatre—Proctor's 23rd St.  
Style—Singing and dancing.  
Time—Twenty-four minutes.  
Setting—Special, in one and three.

The nice boy who came out in "One" and said "Dear friends, this act needs an explanation," was right, although the "Dear friends" should have been explanation enough for what was to follow.

During the war, especially on the other side, a lot of fellows dressed in female costumes were used to entertain the other soldiers, and because there were not enough female entertainers to go around, this was more or less permissible. The effect, following the signing of the armistice, was bound to be felt to some extent on this side for a period of time. But just why, to this day, this brand of entertainment should be forced on a long suffering public is hard to say.

None of the boys, with one exception, are clever as girls and the idea of doing many pieces of business which are most out of place in female attire and would be disgraceful if done by women, is vulgar and suggestive.

A good mental bath might be taken, though it is doubtful whether it would show enough improvement in the offering to make it worth while even then.

Several published numbers are sung and there is almost a toe dance. One of the "fairies" does a rough burlesque, pulls his dresses up to a very suggestive angle as he sits and crosses his legs, and there is a lot of other business of a like ilk.

The fellow who sings is possessed of a good falsetto and has, in addition, a fairly good natural voice. His singing and that of the fellow with the Rajah make-up were the best things in the act.

H. W. M.

### BUTLER AND PARKER

Theatre—Proctor's 125th St.  
Style—Comedy Skit.  
Time—Twenty minutes.  
Setting—One and Three.

Before a drop in one, a blonde haired girl enters and intimates that the director of the theatre has sent over to another house for a girl to take part in a show. The director comes on following her exit and soliloquizes as to when that new girl will show up. He then calls for the rise of the drop and the bare stage is revealed. At the piano he starts to play and sing a number he is going to use in the show, when he is interrupted by the entrance of the same girl. However, she is changed in appearance and dress and tells him that she is the daughter of a tailor. She asks if he has any clothes he wants to have pressed.

A dialogue follows in which the girl uses a Jewish dialect. Her repartee is so flippant that the man suggests she try the stage for a living. This gives rise to an impression of Fannie Brice, which, although not commendable, was well received. The man follows with a comedy song entitled, "If It's the Woman Who Pays, Why are the Men Always Broke?" Following some more chatter, the girl reveals herself as the one who has been sent over to go into the show. Some more comedy then follows and the team closes with a song in which they trust that they have pleased their audience.

The act, if brushed up a trifle, will probably get over well. At present, it appears a little too long and drags in spots. The girl is a clever comedienne and won a number of laughs, while her partner is a likable chap and seems to have the faculty of selling his stuff.

J. Mc.

### SANTLEY AND NORTON

Theatre—Palace.  
Style—Singing.  
Time—Thirteen Minutes.  
Setting—One.

Santley and Norton for their style of an act were very badly placed on the bill, being in the next to closing spot at the Palace. Despite the handicap of following a strong show and a big act and the fact that many in the audience were walking out, they went to it and did very well, even taking an encore.

How much better the act might have done in number two or three, where they belong, is problematical.

They open on a darkened stage, each talking through a phone, attached to which is a light that illuminates each face. In the number, they talk about what they have done and written, the fact that they are going to get together for vaudeville and a concluding line is "Meet Me at the Baby-Grand."

"The Girl I Left Behind Me Is Away Ahead of Me Now," went for fair returns and preceded a "Dan McGrue" travesty bit.

"Go Feather Your Nest," was the next number and it went over well. Norton came on with his hair pointed in the air and sang a parody on the chorus.

It was only when they went into "Weddin' Bell Blues," their closing number, that they hit a good stride, the medley of older songs being a punch that sent them over strong.

For an encore, they did a French number with a burlesque duel that was used in "Buzzin' Around" which let them down some.

They might better have finished with the preceding number and left them while they were going strong.

The act could stand a couple of numbers with more of a punch. It is not unlike many other acts, all of which, with one at the piano put over published numbers and possesses no novelty angle which especially makes it a commercial asset other than the possible drawing power Santley may possess among those who know that he wrote "Rings of Smoke" for Pat Rooney and other acts and songs.

H. W. M.

### CUNNINGHAM & BENNET

Theatre—Proctor's 58th St.  
Style—Singing and talking.  
Time—Sixteen minutes.  
Setting—One.

The couple waltz on, Cunningham in a tuxedo and Miss Bennet in a lemon-colored gown with cherry-colored velvet ribbon at the waist line, blue stockings and silver slippers. Some talk followed, being a tirade about the way a husband dances with other wives and his own. A "Blues" number was then sung by Miss Bennet and a published "Nut" number by the man was well delivered.

Some further dialogue was good for laughs, although we think that Cunningham might take out the only word open to objection in the entire act. "You have a dirty look in your eye" might get by, but when "You have a dirty, rotten look in your eye" is heard, it jars.

A ballad was next sung, the harmonization at the finish being decidedly flat. More talk followed and a fast jazz number was used for a finish. The act was an emphatic hit, took any number of bows to solid applause and would fit a spot nicely in the better houses.

Miss Bennet is a good worker, never missing a point, has a smile and positive personality that is telling from the front, looks pretty and is a splendid foil for Cunningham.

W. H. M.

### HARTLEY AND CROAL

Theatre—Proctor's 58th St.  
Style—Singing, talking, dancing.  
Time—Fourteen minutes.  
Setting—Specials.

Arthur Hartley worked last season as Hartley and Eastman, the beautiful and shapely Miss Eastman being a ravishing type not easily forgotten. He now has in Gladys Croal another pretty girl who is shapely, chic, dainty, has oodles of personality and is a clever singer and dancer as well.

The act opens before a special drop in "one" showing a house with practical door and large, open French window. Miss Croal enters in beautiful costume. She carried a revolver and flashlight and half entered the French window, one shapely leg being extended on the outside. Hartley enters in a semi-intoxicated condition, sees the leg and trips over it. Miss Croal then enters the window and Hartley enters the house through the door.

In "two," dialogue between the man and girl reveals the fact that she has come to rob the house of \$100, saying she needed the money to buy shoes for some needy children. Hartley, it develops, is the son of a millionaire, but almost "broke" at present, and the girl will come into a fortune shortly when she is eighteen.

There were a number of laughs at the smart repartee, Hartley finally giving the girl the hundred. A number was then put over with telling effect and the dance which followed made a hit.

They concluded with a song well put over, and the dance which followed was all that could be desired for this style of terpsichorean effort.

Hartley is neat, clever, manly, refined, capable and a pleasant relief from many acts that rely on suggestive material to get over. Miss Croal is a splendid "find," a fast, snappy, effervescent personality, imbued with the spirit of her work and always within the atmosphere of the part. The act shows class and is big time.

H. W. M.

### LYNTON AND ROBERTS

Theatre—Proctor's 23rd St.  
Style—Comedy.  
Time—Seventeen minutes.  
Setting—One, plain.

Roberts, a straight man, walks on stage making an announcement that he will give some impressions of famous American actors, the first being John Barrymore, as he would recite "The Duke Snake," which piece, by the way, is the work of James Boyle O'Reilly and is a classic concerning the Australian bush. In the midst of this recitation, which is well rendered, Lynton enters and interrupts Roberts to tell him that two stage hands are arguing about him, saying "they couldn't see him," etc. Of course this brings on the usual bit about "Why did you interrupt me?" "I get paid for this!" "Is that so?" etc.

After a minute of both trying vainly to explain to each other what it's all about they come to an understanding.

From this point on, the act takes the turn of various other such English and American acts, the American trying to make the Englishman understand some of our mannerisms and expressions. The difference with this act is, however, that they employ newer, different material, which gets laughs on its merits. The Englishman has a number about "What you 'ear on owd Broadway, you'd never 'ear in Lon'on town at all, old thing, dontcha know." It is cleverly written and was a riot. They close with a topical number which has a reminiscent swing to the tune.

S. K.

### ALL NEW ACTS ON BILL

This week is new act week at the Greenpoint, as every act that will play both halves will be a new one.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

BRITISH FILM PLAYERS FORM  
UNION AND JOIN THE U. A. F.

Have Adopted Set of Rules Affecting Salaries, Hours of Work,  
Studio Conditions, Insurance and Other Conditions—  
Attack Fake Moving Picture Schools

LONDON, Eng., Oct. 2.—The U. A. F. has formed a cinema branch and hopes to shortly have the majority of English film players as members. The film branch was formed several days ago at the Rehearsal Theatre, Maiden Lane. A form of resolution has been drawn up and is being promulgated as the standard under which film artistes will work hereafter. It calls for certain concessions which may entail a battle with producers. But, from the present outlook none will take place.

The meeting was marked by two salient features; first, the adoption of the resolutions; and second, a denouncement of the so-called "American Film Invasion." Anthony Keith, who made the latter, almost precipitated a riot in so doing. Among his remarks were many intended to arouse considerable feeling. He outlined the plans of the organized American syndicates to gain control of the film industry in England and Germany and their plan to utilize American and other actors for their productions. He showed that if a strong union of film actors were formed, they would be compelled to use only British artistes. He also pleaded for the putting out of business of all fake agencies and picture schools, many of which have been in operation for the past fifteen years. In regard to the union, the resolutions adopted were as follows:

1. A universal form of contract.
2. The fixing of a minimum number of hours to comprise a working day, as well as a maximum number.
3. Payment for extra time over the

allotted hours of a working day.  
4. Special pay for Sunday work.

5. The assurance that all dressing rooms and accommodations, both in studio and on location, will be sanitary and of the best.

6. The arrangement by a committee of what shall constitute a "fair day's pay for a fair day's work."

7. Adjustment and fixing of a maximum commission to be charged by agents and representatives.

8. The elimination of bogus cinema schools, agencies and producing companies.

An amendment to the resolutions included the adoption of entrance fees, insurance and benefit fund membership, weekly subscription and death levy identical with those of the V. A. F. and the conditions under which said benefits could be collected to be the same as those of the V. A. F. The amendment was carried.

An executive and advisory committee to hold office and work in conjunction with the V. A. F. executive committee for a period of six months, was appointed. The following members comprise the committee. Anthony Keith, Harold Preston, Sam Austin, Minnie Muir, Belle Austin, T. E. Montague-Thacker, Mrs. Montague-Thacker, James Lenrose, Barry Ono, Rolf Leslie, Daisy Lannon, Gertrude Sanders, Marise de la Force, Kathleen O'Neil, W. Arlooll, Harry Worth, Harry Paulo, Alfred Helsdon, A. G. Hunter, E. C. Lilly, Austin Lenton, Wallie Walford, Jack Millar, Frank Gray, and Henry Walton, secretary.

## McCORMACK NOT WELCOME

LONDON, Sept. 30.—Experienced concert promoters here believe that John McCormack is taking a serious chance in coming to London to sing. They declare that, as a result of the Irish feeling being so stirred up by events in Ireland, a demonstration would be most uncomfortable for all concerned.

McCormack has cabled an appeal to the British for fair play, declaring he asks for a hearing on his merits as an artist only, irrespective of his citizenship. One concert promoter said that, because of McCormack's American citizenship, a demonstration is something one would hardly expect. He added, however, that McCormack was singing as an Irish tenor.

## "PAIR OF SIXES" LIKED

LONDON, Eng., Sept. 30.—Percy Hutchinson's English production of the American farce, "A Pair of Sixes," on tour, has proved to be a highly amusing and entertaining piece of business. The play is extremely well liked here and promises to be a London hit. The story is that of two partners who disagree in business and shows how an attempt at agreement results almost in a domestic tragedy.

The reception accorded the piece so far has been more than hearty. In the cast are Percy Hutchinson, Sam Livesay, F. G. Thurstans, Eleanor Street, Aubrey Mather, Ernest Leeman, Ernest Hollway, Roger Livesay, J. Bligh, Jessie Winter, Elsie Straneck, and Polly Emery.

## BESSIE CLIFFORD ROBBED

LONDON, Eng., Sept. 30.—Bessie Clifford was robbed last week while dining with friends in the west end. Thieves entered her home and took jewelry, furs and effects worth \$30,000, as well as \$2,000 in bank notes. She has offered a reward of \$2,500 for information for the arrest of the thieves.

## "HER DANCING MASTER" RAPPED

LONDON, Eng., Sept. 30.—C. B. Cochran's production of "Her Dancing Man," at the Garrick, is a mixture of good and bad farce presenting several characters which fail to arouse sympathy in a series of episodes that even the French should blush at. The play is to be produced in America shortly by William A. Brady, with Grace George in the stellar role and, in order to get a first hand idea of the piece, Miss George has been in London watching the play.

The story is that of a wife, Sybil, whose only ambition is to dance. She is married to a middle aged, passive fellow, who hates to lose his wife, but can't dance well enough to keep her. She is in love with an effeminate dancing "master" who, in real life, no self respecting woman could love, and all because he knows how to dance.

Aubrey, the husband, is about to pass himself out of the picture in favor of friend wife, when along comes a captain who advises him to take up dancing and live with his maid in revenge. This, all because the captain loves Sybil. Aubrey does as he is advised.

However, in the meantime, Sybil loses her "dancing master," a very wily widow, with an eye for comfort, having grabbed him, and she resolves to make a new start and be a good wife. Along comes Susan, the maid, and tells the tale of her shame, as it were, and Sybil, vowing that she is a wronged woman, but will be a true wife, closes the play by making a tea dansant engagement with her newly found lover, despite the fact that she has sworn to become a danceless domesticated wife.

In the cast of the piece, which met with quite a deal of adverse criticism, are Jack Buchanan, Ben Field, Ronald Squire, Reginald Bach, Leslie Sparke, Viola Tree, Auriol Lee, Ethel Baird, Kathleen Vincent, Sybil Hook, Empsie Bowman and Diana Bourbon.

## AFTER-WAR PIECE OPENS

LONDON, Sept. 30.—"Stand By Your Pals," a new three act drama by C. Vernon Proctor, was well received in its opening performance at The Royal, Stratford, last night. Breathing the anti-war spirit and the unhappy condition which awaited many ex-service men on their demobilization, it should be palatable to the masses. But, apart from this fact, which will probably lead to its attaining popularity, it is full of wholesome and homely touches, while the lines are breezy enough to command the undivided attention of the most critical.

The piece concerns the love affair of a mine manager and his employer's daughter. While he is in service his sweetheart is wooed by the under-manager of the mine who has remained at home, and who, before the war is ended, works his way into a share of the mine. The returning soldier is unable to get back his position, which causes a strike on the part of the workers. For love of his sweetheart, he agrees to go back to work in a subsidiary position and manages to appease the men for a time.

Meanwhile, the under-manager vows to bring ruin to the owner of the mine and does his utmost to do so by inflaming the passions of the strikers. Everything comes out right, however, when a girl whom he had once trapped in a mock-marriage returns from the United States.

## MARY NASH ON THE OCEAN

LONDON, Oct. 2.—Mary Nash, who has had a most successful run here in "The Man Who Came Back," received a remarkable sendoff when she sailed for the United States to-day on the Olympic.

## DUSE TO START TOUR

ROME, Oct. 2.—Eleonora Duse, the famous actress, who has been in retirement for many years, is to return to the stage and will begin a tour soon, starting in this city.

## "THE PRUDE'S FALL" ONLY FAIR

LONDON, Eng., Sept. 30.—The production here last week of May Edington and Rudolph Bessier's play, "The Prude's Fall," at Wyndham's Theatre, by Frank Curzon and Gerald DuMaurier, proved to be successful from a standpoint of good acting and production, but only fairly entertaining as play matter. The piece is one of those would-be daring sex plays that just borders on the "risque," only to be saved by the timey confession of the hero and heroine that they "were only feeling." The play is well written, with many fine lines and situations, but the ancient methods employed to bring out the point in the drama are such that the value of the piece is impaired.

The story is that of a French explorer and "woman hunter" who is in love with a widow, both of them being exponents of "free love" in public, but privately being very much opposed to it. The play is concerned with the captain's efforts to reform the widow, who, he thinks, is a prude, and to win her over to living with him without marriage, for, although theoretically a "free lover," she declines to try the experiment. Of course the play ends in a wedding between hero and heroine.

In the cast of the piece are Gerald DuMaurier, Gilbert Hare, Franklyn Dyall, Felix Seal, Master A. Ayre, Emily, Brooke, Nina Boucicault, Margery Bryce and Lillian Braithwaite.

## SPIRITUALISTIC PLAY OPENS

LONDON, Oct. 2.—"The Crossing" another play based upon spiritualism, has made its appearance at the Comedy Theatre. The authors are Algernon Blackwood, formerly a New York newspaper man and Bertram Forsyth. At its premiere, it was enthusiastically received by a smart first night London audience, including Lord and Lady Islington, Sir Alfred and Lady Frigg, and Lord Latham.

The subject is the crossing of the threshold from this life into the next. In the plot, a poet returns to earth and meets his widow and former friend and even the spirit of a son who fell in war. Mediums, ghosts, and "spirit writing" are all brought in.

## MAX BRUCH DEAD

BERLIN, Oct. 1.—Max Bruch, the composer, died here yesterday at the age of eighty-two. At fourteen he had already written about seventy compositions and one of his symphonies was produced in Cologne, his home town. His first works were chamber music, but his ability as a choral writer was disclosed in the "Jubilate Amen." His first important work offered to the public was his opera, "Lorelei," produced in 1863.

## U. S. DIRECTOR WRITING OPERA

PARIS, France, Oct. 2.—Albert Wolff, composer and conductor of the Opera Comique, where he is now directing, has completed the score to "L'Oiseau Bleu" a version of Maeterlinck's "Bluebird," and is at work on a new opera in conjunction with Jean Prudhomme. He will leave shortly to attend the opening of the Metropolitan Opera House in New York, where he will direct.

## COCHRAN SAILS FOR U. S.

LONDON, Oct. 2.—C. D. Cochran, theatrical producer, sailed for New York to-day on the steamer Olympic, for the purpose, he said, of trying to bring the Ziegfeld "Follies" back with him to London as was stated in a recent issue of the New York CLIPPER. Accompanying him was Alice Delysia, who will appear in New York in his musical show "Afgar."

## LAMBERTI RECUPERATING

GENEVA, Switzerland, Oct. 3.—Lamberti, the impersonator, who was forced to cancel several London dates due to illness, is recuperating from an attack of pneumonia. His illness has caused him to postpone his American tour.



# BURLESQUE

## COOPER TAKES OVER REEVES SHOW

SPLITS FIFTY-FIFTY WITH AL

Arrangements were completed last week whereby James E. Cooper, owner of several shows on the Columbia Circuit, will take over the Al Reeves "Joy Belles," playing the same circuit.

Cooper, accompanied by Billy K. Wells, left New York Tuesday for Montreal, to look the show over and make any changes necessary. He has already ordered four new sets of wardrobe for the chorus which will go on next week in Albany.

Cooper has placed Harry "Heinie" Cooper under contract to replace Al Shean as principal comedian. Shean, it is said, is in ill health. He also will put Matt Kennedy into the show as straight, both being engaged through Ike Weber's office.

Cooper will handle the show on a percentage basis, said to be fifty-fifty, with Reeves, and has a contract to run two years. Reeves will have nothing to do with the show except deposit his weekly profit in the bank.

Al Reeves entered the profession as a banjo player in 1881 at Bunnell's Museum, Coney Island. He has appeared since then with the Healey and Byrlow Medicine Show, John O'Brien's Circus, Ida Vernon's Female Minstrels, Emily Goldene's Burlesque Company, Welsh and Thomas Minstrels and the leading variety and burlesque combinations. His original venture as manager was in partnership with C. W. Williams in 1894. The following season he changed the title to Al Reeves and his Big Show, playing a series of variety acts. The show was changed to the burlesque style in 1896 and has been playing the principal circuits under his personal direction.

Cooper now has operating on the Columbia Circuit, the "Victory Belles," "Best Show in Town," "Roseland Girls" and "Folly Town."

### JOE YULE HAS AN HEIR

Property man Joe Yule, of the Pat White Show, announces the arrival of a baby boy at his home. Mrs. Yule (formerly Nell Carter) and baby, are doing nicely. The little one was born on Sept. 23 at the Jackie Addison Hotel on Wiloughby Street, Brooklyn.

### LEAVE "PEEK-A-BOO"

Chas. Knapp and James Reilly, closed last week with Jean Bedini's "Peek-A-Boo" in Albany. Nat Mortan is playing both their parts, as well as his own.

### BELLE WHITE CLOSING

Belle White, soubrette of the "Hurly Burly Girls," will close with that show at the Gayety, Newark, this week. Glenn Walsh will be the new soubrette.

### STARTING WITH BEDINI ACT

Bill Browning, doing characters at the Bowery Theatre, will start with Jean Bedini's vaudeville act next week, playing the Frenchman.

### MCCAULEY REPLACES BERNARD

Ike Weber has booked Jim McCauley with the "Bon Tons," to replace Arthur Bernard. He will open in Syracuse Monday.

### PRESTON REPLACING WELSH

Ed Welsh will close Saturday with the Pat White Show at the Olympic. Harry Preston will take his place as straight man.

### MT. MORRIS DROPPED

As exclusively announced two weeks ago in these columns, the Mt. Morris Theatre has been dropped by the American Circuit. The house closed last Saturday night with the "Cute Cuties."

The S. H. M. Amusement Company, which had a twenty-one year lease on the Mt. Morris, closed a deal through I. H. Herk, with Messrs. Weisner, Swartz and Steiner owners of the Regent Theatre, a picture house on 116th Street, to transfer the lease to them.

The Mt. Morris has not been a success this season as a burlesque house at the American Circuit prices. All shows playing there have lost from \$500 to \$1,200 on the week. It is said the show last week played to a little over \$1,500 on the week.

The week, in all probability, will be filled in somewhere else around the East, several places now being under consideration.

### JACK GIBSON OPENS

Jack Gibson, straight man, who closed with Barney Gerard's "Follies of the Day" at Hurtig and Seamons' last Saturday night, opened with Geo. Belfrage's "Hip Hip Hooray Girls" in Perth Amboy Monday, booked by Roehm and Richards.

### LILLIAN ROCKLEY RETURNS

Lillian Rockley, prima donna of the Pat White Show, is making her reappearance in burlesque this season. She was last with the "Liberty Girls" four years ago, since which time she has been playing vaudeville in a "single."

### GOING TO STUDY VOICE

Beatrice Winning sailed for Europe on the Mauretania Sept. 2. She is going to study voice culture.

### JOIN "CABARET GIRLS"

Frank and Grace Demont have been booked by Roehm and Richards with the "Cabaret Girls."

### ED WELSH CLOSING

Ed Welsh, straight man of the Pat White Show, will close at the Olympic Saturday night.

## "SOCIAL FOLLIES" PLEASED STAR REGULARS

The "Social Follies," presenting "Among the Ladies," a book written by Douglas Leavett and presented by Abe Reynolds over the Columbia Circuit last season, was at the Star last week. Two of the principals who were in the show last season on the other circuit are in the show, William Davis and Bunny Dale, also John Quigg and Madlyn Worth.

From a comedy and musical standpoint, the show is pleasing. It has pretty girls in the chorus and a well balanced cast. The costumes are attractive and the scenery stands up well with the rest of the show.

Herbie Glass is playing the part that Abe Reynolds did last season excellently. This young man is new to us and made an excellent impression. He has an easy style of working, not over-exerting himself to get his material over, which he does well. He uses a fine make-up, which is somewhat different from other Hebrew comedians. He has a natural way of portraying this character and his dialect is good.

Matt Well is working opposite Glass and is also doing a Hebrew. He was rather nervous last Thursday night and seemed to be feeling his way.

William Davis, a very capable straight man, was of great assistance to the comedians. He "fed" them for laughs whenever the occasion arose. He is a good talker, a neat dresser and an asset to any show. He also did a "tough" bit and a Frenchman creditably.

John Quigg was in several scenes and handled them in fine shape. But he does two specialties that were worth his salary alone. He is again working blackface.

George Heather is the juvenile. He fits in very nicely, dances well and can put a number over. He also works well in the scenes.

There is a big improvement in the work of Madlyn Worth since we saw her last. This attractive looking young lady is the soubrette of the company. She can dance and has improved a lot in her singing. Her voice is much stronger, sounds better and

## AGENTS MUST RUSH PRESS MATERIAL

WANT IT THREE WEEKS AHEAD

The American Circuit wants all agents and advance men, hereafter, to be more prompt in getting their press matter and photos ahead to managers. In fact, it wishes them to have all their material in the hands of the house manager at least three weeks before the show comes in.

This applies to cuts, underlines and program copies also and not delay whatever should be allowed in getting them to the house manager in order that he may have every opportunity to do some work with the local newspapers.

A case in point is William Koenig, manager of the Gaiety, Minneapolis, whom George W. Gallagher, general manager of the American wheel, stated in a letter sent out this week, must have the material that length of time ahead in order to do effective work for a show.

### VERA HENNICI ILL

Vera Hennici is confined to her apartment at the Stanley Hotel, New York, under the treatment of a physician for an attack of peritonitis and appendicitis. She was taken ill on Tuesday of last week while playing with her company "The Big Burlesque Wonder Show," at the Empire Theatre, Brooklyn.

### CHAS. "KID" KOSTER BETTER

CLEVELAND, O., Oct. 2.—Charles "Kid" Koster, has recovered from his recent illness and is now at his home, 1431 Lauderdale Ave., Lakewood, this city.

### SINGER BOOKS HUMAN APE

Tarzan, the human ape, late of the Winter Garden, has been booked with the Jack Singer Show for the balance of the season, by Ike Weber.

## "PEEK-A-BOO" STILL HOLDS ITS PLACE AS GREAT COMEDY SHOW

What a delightful entertainment Jean Bedini's "Peek-a-Boo" is. It is the same big laughing success of last season and, in some respects, we like it better.

There have been some great shows at the Columbia this season, producers having evidently been trying to out-do Bedini in putting on shows. They have done well and far surpassed anything they have done heretofore, but still, Bedini's "Peek-a-Boo" remains one of the best laughing shows we have ever witnessed and was thoroughly enjoyed by a packed house Monday afternoon at the Columbia.

The show is practically the same as last season, with a change here and there. It is full of individual hits and presents a well balanced performance.

Harry Kelso, in the absence of Bobby Clark, gave a wonderful impersonation of Clark, using the same make-up and mannerisms, even to the cigar smoking. We don't think there was anyone in the audience that could tell the difference, other than those who knew Clark was out. Kelso is slightly taller than Clark. He worked hard and gave a great performance. Clark is recovering from a recent operation for appendicitis.

Paul McCullough was never seen to better advantage. He worked very hard and was constantly amusing in all he did. He was out for laughs and got them. He "fed" Kelso continually.

Nat Mortan did a "silly kid" part, handling it exceptionally well. He then went to black face, portraying the role most cleverly. His dialect was good and his acting very natural.

Joe Kelso, doing straight, proved he can read lines. Although not in many scenes, he stood out well. He is a neat looking chap and dresses well.

Harry Wilde, in his rube character, was very amusing and made a good impression. Ben Trinnell did a neat Frenchman that pleased.

Frankie Joames captured her audience in the role of prima donna. Although slightly handicapped with a cold, this young lady rendered her numbers very nicely. She is an attractive looking young brunette who reads lines well and offers a most attractive wardrobe of beautiful gowns.

May Myers charms her audience with the easy manner she adopts in putting her numbers over. A most pleasing girl, of blonde type and pretty form, she sings and dances enjoyably, working nicely in the scenes. Her dresses are pleasing to the eye.

Arnette Creighton, a bright, vivacious, dainty little Miss, in the soubrette role, acquitted herself very nicely. Miss Creighton dances with grace and skill and registered a success with her numbers. She will bear watching. Her dresses, which have been selected with care, are a harmonious blending of gay colors of the latest creation.

The chorus is composed of a sprightly lot of pretty girls who work in smartly arranged numbers.

The costumes and scenery add the finishing touches to a really good show.

McCullough and Harry Kelso scored in a specialty in which they sang several parodies. The comedy band of McCullough, Kelso, Mortan and Wilde, was very amusing.

Grinnell, in a talking song specialty, was liked.

The Blazer Troupe of three young ladies, in a strong jaw act, was well received. The young ladies went through the difficult tricks with ease.

The Seven Musical Spillers with several new numbers, were a clean-up in their musical specialty. Nat Mortan, in black face, added a good punch at the finish.

The Four Jansleys, a corking good act, is a new addition to the show. They were a sensation with their style of work which is something new to burlesque audiences.

The Ignatz Plutu Troupe, Bedini's favorite comedy scene, proved a good laughing hit.

Miss Joames and Miss Mays, in a singing specialty working in one, were very successful. Their act was well presented and nicely received.

The Six Steppers, in a neat dancing specialty went over big.

Miss Creighton, in the "Lady's Vanity" number, showed to better advantage than the young lady, who played the part last season.

The Kelso Brothers, in a club swinging and hoop rolling specialty, were another hit of the show. They use a dog in the act which does several tricks cleverly.

Nat Mortan and Miss Joames, singing "Blue Diamonds" in their specialty, went over with a big punch. They sang it well, too.

"Peek-a-Boo," with its pretty melodies, attractive girls, clever comedians, well balanced cast and fine specialties, is delightful from first to last, and a show that is worth seeing more than once.

Burlesque News Continued on Pages 25 and 27



# NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen  
Published by the

## CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary  
Frederick C. Muller... Treasurer  
1604 Broadway, New York  
Telephone Bryant, 6117-6118  
WALTER VAUGHAN, EDITOR  
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, OCTOBER 6, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.  
Forms Close on Monday at 5 P. M.

### SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

### ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.  
Phone Majestic 8026  
HARRY F. ROSE, MANAGER.  
San Francisco Office—830 Market St.  
R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER  
1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C. England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

## POOR OSCAR!

Poor Oscar Hammerstein! Even now, as he lies sleeping in his grave, it is not vouchsafed him to rest quietly. For what else can the late theatrical master builder and impresario do but grow restless in his tomb over the odious proceedings that seem to have resulted from the fund sought to be established in his name.

When the Hammerstein Memorial Fund's establishment was first suggested, everybody looked upon the project as a splendid thing to perpetuate the memory of the late impresario. The way in which the fund was to be raised was a good one. At stated intervals, benefit performances were to be given at which the talented friends of the late Oscar would appear. The proceeds from these would accrue to the fund, which was to be used in helping American students of music to complete their studies in Rome.

Thus the first benefit performance was held in the Hippodrome last spring and upwards of \$8,000 was realized on the performance. This was not a very large sum, as such sums go, but it was expected that the fund would be increased by private subscriptions from rich persons who were interested in the project, if for no other reason than that it bore the name of Oscar Hammerstein.

But, now, it is charged by W. Percival Monger, who did some publicity work in connection with the fund, that George Blumenthal, business representative for Mrs. Emma Swift Hammerstein, the late Oscar's widow, has misappropriated sums from the fund, with the result that the District Attorney's office is now engaged in an investigation of the charges. And not only that, but the charges have attained wide publicity.

At the present time, we are not concerned with the truth or untruth of the charges being investigated by the District Attorney's office. But we are concerned with the memory of Oscar Hammerstein, who did enough good during his lifetime to warrant things now done in his name to be conducted without any suspicion or scandal attaching.

Besides, no matter how the investigation results for those being investigated, the fact remains that the Oscar Hammerstein Memorial Fund has received a wallop from which it will not quickly recover. And we are sorry, as all who knew the late master

builder are, that a fund bearing his name should not exist and flourish. For the idea, at the beginning, was a perfect way in which to pay honor to the name of the great Oscar Hammerstein.

### REGARDING MARIE NORDSTROM

Editor, N. Y. CLIPPER.

Dear Sir: An article regarding my sister, Marie Nordstrom, printed in your paper this week, has just come to my notice. It stated that my sister was to be arraigned in court, Wednesday last, on charges brought by her husband, Henry E. Dixie. The charges were stated as being "unlawful entry" and an attempt on the gentleman's (?) life.

On the day in question, Miss Nordstrom was appearing in her new act, "Tick-Tock", at Keith's Theatre, Grand Rapids, Michigan. It is true, however, that Mr. Dixie saw fit to bring such charges against his wife, and a party of her friends, which included my husband, William Pinkham, Katharine Witche, Ralph Riggs, Lee Walker, Neill Moore and myself. A hearing took place before Judge Jones at Port Washington and was dismissed. This was at least five weeks ago. Similar charges were brought against Mr. Dixie, but were withdrawn when his charges were dismissed.

And now, as someone has seen fit to give such a lying statement to the press, I feel that, in justice to my sister, a few facts should be brought to light. I say facts advisedly, as I can prove every word I write.

Regarding the "unlawful entry" charge, it is not unlawful to enter one's own home. The property at Plandome, L. I., was bought and paid for by Marie Nordstrom and the deed is in her name. Three years ago, when she went West on the Orpheum circuit, although she was separated from Mr. Dixie, she allowed him, out of the goodness of her heart, to go into her home. This was done with the express understanding that he would give the place up to her on her return. He failed, however, to keep his word, forcing my sister to sue for her property. The case was heard before Referee Thomas R. Fay, sitting at Mineola.

On September 1st, a decision was handed down by the Referee giving my sister the house, furniture and rent for the three years Mr. Dixie had forcibly held the house, and all costs of the case. A week before the case was settled, Miss Nordstrom, Mr. Pinkham and myself, drove down to Plandome to get some things she had left there. From appearances the place was deserted. It seemed that it must be so, as no self respecting person could have possibly lived there. The dirt was unbelievable, dust thickly covered the furniture, and the blankets on the bed which was in the room that Mr. Dixie used to use, were literally alive with moths. Spiders were in the webs on the walls, the wall paper was in a disgusting state from tobacco juice. We found the telephone cut off from non-payment of bills. We were informed that the water was to be discontinued for the same reason. It was then Miss Nordstrom, anticipating the decision of the Referee by a few days, determined to take her home. It seemed that she must do so if she wanted to save any of the things she had worked for years to collect about her.

After having the place cleaned (and it took over four hours to clean the bath room alone) we went down the following day with our friends. To our surprise, late that night Mr. Dixie returned. He did not ring and ask for admittance. He proceeded to break the glass of the French window opening on the porch. Miss Nordstrom told him she had taken her home and intended to keep it. As Mr. Dixie had been in possession for three years and possession seems to be nine-tenths of the law, he was able to secure warrants for my sister and her friends. As I stated before, the case was dismissed.

As to Miss Nordstrom threatening Mr. Dixie's life with a pistol, there was not a pistol in the party. There are six people who can testify to this.

Yours very truly,  
FRANCES NORDSTROM.

Hotel Flanders,  
Oct. 2 1920.

### TWENTY-FIVE YEARS AGO

John Higgins, Millar Sisters, Fialkowski, Meehan and Raymond, Haines and Pettengill, Pearl Andrews, Hines and Remington, and McMahon and King played at the Orpheum, San Francisco.

"Honor" was produced at Chicago by Lillian Walrath.

"In Sight of St. Paul's" was produced at Chicago.

Frank Bush starred in "Girl Wanted." "A Social Highwayman" was produced at the Garrick, New York, with Joseph Holland, E. M. Holland, Hugo Toland, Lawrence Eddinger, R. F. Cotton, Bertha Creighton and Mrs. McKee Rankin among those in the cast.

Walker Whiteside appeared as "Hamlet" at the Herald Square Theatre, New York, supported by Robert T. Haines, Ed N. Hoyt, Maida Craigen and others.

New plays: "A Thoroughbred," "A Fool for Luck," "Cast Aside," "Burmah," "The Alsatian," "The China Dog" and "The Prize Winner."

## Answers to Queries

T. U.—Rose Stahl was the star of "The Chorus Lady."

V. T. A.—Lily Lena, the English singer, was brought to America by Percy Williams.

R. T. N.—Charles Frohman lost his life with the sinking of the "Lusitania" on Friday, May 7, 1915.

T. V. T.—"Can't You Hear Me Callin', Caroline" was written by Caro Roma and William H. Gardner in 1913.

M. A. T.—Jack Norworth and Gertrude Lang worked together in "A Syncope Romance" several years ago.

V. T. R.—Rafael Joseffy was one of the world's greatest pianists. He was born in Hungary in 1850, and was a pupil of Liszt.

E. V. T.—Hazel Dawn has been seen in a number of motion pictures. She was for a time under contract to the Famous Players.

M. T. R.—Jock McKay is a Scotch vaudeville actor. He appeared in America a number of years ago. Don't know where he is now.

There are three Costello Sisters with the Best Show in Town. Ethel is the ingenue of the show, Emma and Margaret are in the chorus.

M. Y. T.—There is a "Life of Richard Mansfield" published. Paul Wiltach is the author and you can get a copy at Brentano's, Union Square, N. Y.

Y. R.—Cleves Kinkhead wrote "Common Clay." A. H. Woods produced it. Jane Cowl, John Mason and Robert McWade played in the original production.

T. R. A.—Ralph Johnstone staged what was considered the most sensational bicycle act ever presented.

M. R. A.—William C. De Mille wrote the vaudeville sketch "The Man Higher Up." It played the Palace Theatre with William Courtleigh and De Witt C. Jennings in the principal roles.

E. G. S.—"Mary," the George M. Cohan musical play, has not been seen in New York yet. There was a report that Mr. Cohan's daughter was to appear in the piece, but she never did. The piece is to come to the Knickerbocker Theatre in about two weeks' time.

T. D. A.—The Six American Dancers, a vaudeville act which successfully appeared in the United States and England ten or twelve years ago, was composed of the following dancers: Estelle Lovenberg, Adele Lovenberg, Evelyn Ramsey, Charles Connors, William Purcella and Mike Orben.

## Rialto Rattles

### SPEAKING OF ACROBATS—

It takes more than a glass full, to fill a tumbler.

### WHY DIDN'T THEY SEND BOYD

Lackaye made a hit in "The Pit" but not "In the House of McGraw."

### ACCORDING TO HOYLE

There is considerable difference between a house full and a "Full house."

### WHY MAKE LIGHT OF IT?

The piano-lamp has grown to be a shining example of what not to use.

### A DIFFERENT BRAND

A box at Mecca will cost more than a box of Meccas, but there are Camels in one and not in the other.

### THE TIME IS NEAR

With prices soaring around the yard and a half contract figure, many a performer will put on the old "Benny" act this Winter.

### WITH DIFFERENT MUSIC

The way some acts try to put over numbers, one would think he were listening to "Mendelssohn's Songs Without Words."

### THE HEADLINER

Though we have all heard of the Ford Sisters, Johnny Ford, and Henry Ford, really Kant A. Ford is most in evidence nowadays.

### ATTENTIVELY!

Grace Joline, who recently married one of the team of Masters and Kraft, may be seen any evening at the N. V. A., "listening to her Master's voice."

### A WEEKLY SHOWING

Gus Hill's "Keeping Up with the Joneses", had a hard time "Keeping Up with the Railroad Fares," although they close many shows "as old as the Hill's."

### BUT NOT THE SAME KIND

A certain actor who is known for his card playing proclivities, said he had three Queens the other night, and it cost him a pot. That's nothing! Nat Goodwin had three Queens that cost him a fortune.

### WANTED, PERSONAL INFORMATION

"They'll have 'The Meanest Man in the World' at the Hudson Theatre next week," said a clerk in a ticket broker's office to a young lady inquiring for tickets. "Is that so," said the well posted young miss, "who is he?"

### WHY IS IT THAT—

A dancer always wants to be a singer?  
A comedian always wants to be an actor?  
An acrobat always wants to dance?  
Every actor wants to play Hamlet?  
Every magician is better than Thurston?  
Every soubrette is better than Tanguay?  
Every Jazz Band is the greatest?  
Every act always "stopped the show"?

### WHAT HAS BECOME OF—

All the settees bench acts used to use?  
All the sand dancers used to spill?  
The slap-sticks and the bladders?  
The funnels and the flour?  
The wooden dancing shoes?  
The siphons of seltzer?  
The German chin pieces?  
The Aluminum Chimes?  
The Bamboo Bells?  
The Fright wigs?  
The ukeles?  
Texas Tommy?  
"Molly"?  
Zip?  
"O?"



# MELODY LANE

## RETAIL MUSIC MEN WAGE WAR ON TEN CENT SONGS

**Music Dealers as Well as the Higher-Priced Syndicate Stores  
Doing All Possible to Discourage Publishers from Issuing the  
Low-Priced Numbers—Few Ten-Cent Songs Now on Market**

The regular sheet music dealers and the syndicate stores which retail music at the high price that is from thirty cents upwards, have for the past few months been waging a consistent war on the ten cent numbers which in conjunction with the increased cost of production is doing much to completely eliminate the ten-cent song from the market.

Judging from the reports which traveling salesmen are sending home, the moment a ten-cent song is shown the buyers immediately say, "We can't do a thing with ten-cent songs. Our trade seems to demand the high-priced publications." If the salesman persists in showing the ten-cent number and has it played or sung the buyer usually counters with the remark, "Yes, it sounds good. If it was a high-priced number I would give you a good order but at ten cents not only is there no profit in it for us but it wouldn't interest our trade unless we did some personal work on it and there isn't enough in it to pay."

Other dealers state that a ten-cent number isn't wanted and say that if one should be popular it is invariably placed under the counter and never displayed.

The propaganda which is being spread by the regular dealers, as well as the syndicate stores, is to the effect that a ten-cent song has no merit and is cheap in quality as well as price. This propaganda is doubtless producing results, for a publisher is bound to be influenced by the reports of his outside men and this, combined with the fact that production costs are continually mounting, is rapidly driving the ten-cent song into oblivion.

The Woolworth syndicate, which distributed millions of copies of music at ten cents, is constantly cutting down on its music departments and, while no announcement as to the future policy of the company in regard to music has been made it is generally believed that it will not be long before the music departments in the big majority of its stores will be eliminated. Without hits the syndicate cannot hope to continue operating its music departments at a profit and, judging from present indications, the ten-cent hit within the next few months will be as rare as the proverbial dodo.

The search for some means whereby the Woolworth company can combine music to sell at five and ten or ten and ten seems to be futile. Printers and music men have been consulted but no one has been able to suggest any way in which the price of popular music can be raised in these stores as long as it holds to its policy of ten cents per article. Music men familiar with the western territory where the Woolworth syndicate retails music at fifteen cents per copy are at a loss to understand the Woolworth statement that ten cents is the top price at which any article of merchandise can be retailed and freely state that it would be an easy matter for the syndicate to raise its prices in the east and thereby restore music to its former importance in the six hundred or more stores controlled by it.

In the meanwhile, the larger publishers, almost without exception, are concentrating all their efforts on the higher priced numbers and few of the ten cent songs can be found in their catalogues.

### COL. A. H. GOETTING DEAD

Col. A. H. Goetting, the Springfield music man, died at his home in that city early Sunday morning from heart trouble. Mr. Goetting, who had been in rather poor health for some time, was found dead in bed by his wife, who went into the room at an early hour to inquire after his health.

Mr. Goetting, who was prominent in politics and business in Springfield, was connected with the music industry for many years, owning and operating a number of jobbing or distributing offices. Before the days of syndicated music distribution, the Goetting jobbing business was the largest of the kind in the entire country, and millions of copies of songs were handled by his various branches.

In addition to his music interests, he was also a real estate operator of size, and owned much property in Springfield and other Massachusetts cities.

He was sixty-four years of age.

### OFFER SPACE TO PUBLISHERS

The real estate agent for the new Robertson-Cole building, at Forty-eighth Street and Seventh Avenue, has written a number of the music publishers, offering space in the building, which will be ready for occupancy about January 15, 1921.

### TED SNYDER RETURNS

Ted Snyder, of the Waterson, Berlin & Snyder Co., who has been away on a six weeks' vacation, returned to New York on Monday.

### HARBACH IS A DIRECTOR

Otto Harbach has been elected a director of the American Society of Authors, Composers and Publishers.

### PRIZE NUMBERS TO BE PLAYED

The three best compositions submitted in Hugo Riesenfeld's \$500 prize contest for the best American overture, will be played by the Rialto Orchestra, Riesenfeld conducting, at the Rialto Theatre, Friday morning, October 8, at 10.45 o'clock.

### WILL SKIDMORE IS ILL

Will Skidmore, the songwriter and music publisher, is ill and is away for a month or two in the hopes of regaining his health. During his absence Matthew C. Woodward is in charge of the Skidmore offices in the Gaiety Theater Building.

Elliot Shapiro and Thos. Hughes are handling the sales end of the Skidmore publications during his absence.

### PUBLISHERS LOSE AND WIN

In an opinion handed down Monday in the Federal District Court, Judge Charles M. Hough denied the motion made by Abraham S. Gilbert for the dismissal of the Government's complaint accusing his client, the Consolidated Music Corporation, together with other music publishers, with being parties to a combination and conspiracy in restraint of interstate trade in violation of the Sherman Anti-Trust Law.

He, however, consented to the elimination of three paragraphs from the complaint, which Special Government Prosecutor Henry A. Guiler says were unimportant and, therefore, do not affect the issues involved in the litigation.

In his opinion, Judge Hough made a ruling which is a victory for the publishers by holding that they can legally combine and fix the price at which word roll rights may be released.

### SPECIAL MUSIC FOR FILMS

The American Photo Player Company, a California musical instrument manufacturing concern which makes and sells an instrument for use in motion picture houses, rinks, dance halls and other amusement places, has entered the music distributing business from a new angle which is creating considerable interest among publishers and writers.

The instrument which it manufactures for picture houses, called the "Fotoplayer," takes the place in so far as a mechanical instrument can of a ten-piece orchestra. For use in connection with this instrument, as well as with motion picture houses, the Photo Player Co. is preparing to make and release in connection with the big motion pictures a suitable score which can be played in the picture houses with the feature pictures. By means of this score, which is to be prepared by capable musicians, the musical portion of a picture house's entertainment in so far as the picture is concerned is to be the best possible to obtain. The score is to be released in connection with the picture and is to be arranged so that it can be effectively utilized with either a large or small orchestra.

The best music obtainable is to be used and popular and classic selections are to be interwoven in the score in such manner as the various scenes of the pictures require.

A representative of the Photo Player Co. has been calling upon the music publishers, arranging for the rights to include copyrighted numbers in the various orchestral arrangements.

### FINE MUSIC AT COLISEUM

The new B. S. Moss Coliseum Theatre at 181st Street and Broadway, which was opened on Thursday, September 23d, is such a monster playhouse and has so many remarkable features that to enumerate them all would take many pages.

One of its features and of much interest to music men, is the orchestra, concerning which since the opening night there has been the most fulsome praise.

The organization, while not as large as some of the big Broadway picture theatres, is made up of musicians of much talent, and this combined with the able manner in which it is handled, make of it an orchestra which is attracting attention.

S. W. Lawton is the general musical director of the Moss houses, and Gerard Carbonare is the conductor of the orchestra. In the playing of the lighter classics and the popular numbers, the orchestra is in a class by itself.

### NEW FEIST SONG SCORES

"Feather Your Nest," a recent release in the Leo Feist catalogue, is scoring a hit of great proportions and bids fair to become one of the best sellers of the year in the big Feist catalogue. The number was written and published by Kendis & Brockman, who after seeing the manner in which it was being received by the public, and realizing its possibilities, placed it with the Feist house.

### DANIELS COMING EAST

Chas. N. Daniels, the San Francisco songwriter, is coming east to open a New York office for his music firm, the Daniels & Wilson Co. Daniels, who under the name of Neil Moret, wrote "Hiawatha," one of the big hits of twenty years ago, has been successfully writing popular numbers ever since.

### FLORIDA MUSIC MAN HERE

G. Reed of the Dixie Music Co., of Miami, Fla., is in New York looking for a suitable location to open a branch office.

### OTIS SPENCER WITH FISHER

Otis Spencer, formerly connected with the Leo Feist Inc. house, is now with Fred Fisher.

### COMPOSERS CALL MEETING

On Thursday, November 4, a general meeting of the members of the Society of Authors, Composers and Publishers is to be held at which a number of important matters in connection with the future of the organization are to be decided.

From a financial standpoint the society has during its comparatively short existence been remarkably successful. It has collected from motion picture theatres, hotels, dance halls and other resorts where copyrighted music is performed for profit, a fortune, and now has in its treasury in bonds, cash and other collateral a sum in excess of \$175,000.

A large portion of this is in cash on deposit with the Guaranty Trust Co. and upon which the society is receiving interest at the rate of six and one-half per cent. In spite of its strong financial condition, according to report, all is not running smoothly in connection with the organization. One or two of the big music publishers that are members are said to be on the verge of withdrawing and their actions are being watched by other publishers whose future actions in regard to the society will largely be guided by the actions of the big publishers.

There is also some talk among the members of the possibility of a combination between the Music Publishers' Protective Association and the Authors and Composers' Society being effected, but this hardly seems possible. While both organizations are largely made up of music men the two organizations are patterned along such different lines that an amicable combination seems impossible. The Music Publishers' Protective Association is composed almost entirely of the publishers of music of the popular order and members of the Authors' Society have in the past been so free and outspoken in their criticism of the popular men that the idea of a combination seems to be a little far-fetched.

Another matter which some of the Composers' Society is discussing is the fact that in spite of the fact that the organization has a fortune in its treasury, no division of the funds among the members has ever been made. In discussing this one of the officers of the society said recently that if there was any desire on the part of the members to have the money in the treasury divided, there was no demand for it made at any of the meetings at which time the matter properly should be taken up.

Judging from the various statements made by the society's members an interesting meeting is to be held when the writers and publishers get together early next month.

### "BROADWAY BLUES" SCORES

"Broadway Blues," a recent Irving Berlin, Inc. release, has scored a quick success and is rapidly taking a leading position in the Berlin catalogue. The song was first introduced by Nora Bayes during her recent vaudeville engagement and the song caught on immediately.

Carey Morgan and Arthur Swanstrom are the writers of the number.

### NEW HIT FROM THE WEST

Sherman, Clay & Co., the San Francisco music publishers, have released a new song which has started out like a worthy rival to the "Hold Me" number. The new song is called "Whispering," and it is being successfully introduced by many well known singers.

### GUS KAHN IN NEW YORK

Gus Kahn, the Chicago songwriter, is spending the week in New York and is making his headquarters at the Remick offices.

### M. P. P. A. HOLD MEETING

A general meeting of the Music Publishers' Protective Association was held on Tuesday night.



Dallas Welford has been added to the cast of "French Leave."

Anne Sands is to replace Ardell Cleaves in "Poor Little Ritz Girl."

Barton and Sparley open in November for a tour of the Pan time.

Vera Gordon has been booked into the Edelweiss Gardens, Chicago.

Natalie Manning, a niece of Louis Mann, has been engaged for "Cornered."

Stan Stanley, who was operated on recently for empyema, is improving.

Bessie McCoy has been engaged for the forthcoming George M. Cohan revue.

Richard Shannon has joined the back-stage organization at the Hippodrome.

Halina Bruzovna will make her debut on the American stage in "The Mandarin."

Norman Lane has been engaged for "Miss Hamlet," through Cordelia Tilden.

Alys Delysia, who is to play "Afgar" here, sailed from Southampton last Thursday.

Almont and Hazel opened on the Loew time at the Warwick in Brooklyn this week.

Edward Hill opens on the Loew time in New York October 11. He has a route to follow.

Jessie Busley has been engaged by Lee Kugel for a role in "She Needs the Money."

Leon Freidman has left for Boston to arrange for the opening of the "Ziegfeld Follies."

Billie Huntington, a Texas girl, has been engaged by Henry W. Savage for "Cornered."

Billy Hall has signed with Walter Hast to play the Town Marshal in "The Indian Giver."

Ruth Shepley was married to Gordon Sarre, a New York exporter, on July 6 at New Haven.

Richard Ling has been engaged for "Princess Virtue," Lieut. Gitz-Rice's new musical play.

Charles T. Lewis has been added to the cast of "The Storm" at the Olympic Theatre, Chicago.

Mrs. Leonard, of Leonard and Healy, is under treatment at the American Hospital, Chicago.

Fisher and Lloyd have been signed up for a year's route over the Loew time by Sam Baerwitz.

Bert Davis will soon offer a new act, written by Ted McLean. It will open around Chicago.

Bessie Leonard and Eddie Porray closed at the Davis, Pittsburg, and arrived in town last week.

Colonel Lavelle is quite ill with rheumatism of the legs at the American Hospital in Chicago.

Billie and Jennie May, a sister team, have been booked by Roehm and Richards in a big girl act.

Arthur Millar has just returned from a tour of the Orpheum time and is framing a new single act.

Kuter, Clare and Kuter are showing a new act at Proctor's 58th Street the first half of this week.

Irby Marshall has been staged as leading woman for Fritz Leiber in his Shakespearean repertoire.

## ABOUT YOU! AND YOU!! AND YOU!!!

Dorothy Dahl is shortly to appear in a new act by Angie Breakspear with music by Joseph Muson.

Norah Sprague, ingenue in "Opportunity," became the wife of Addison Barnes Gatling last Friday.

Peggy Hanlon has gone to Chicago to join the cast of "Abraham Lincoln" at the Blackstone Theatre.

Doll Farlardeau, who has been playing through Pennsylvania for several weeks, has returned to town.

Maurice Clark has been engaged by the Selwyns for one of the leading roles in "Buddies," now on tour.

Doris Hardy and Company have been booked over the Loew time in and around New York by J. H. Lubin.

Leah Peasley underwent a serious operation at the American Hospital, Chicago, recently, but is recovering.

Sylvia Sternberg, formerly with Horwitz and Krause, is now assisting Jenie Jacobs as private secretary.

Devoy and Dayton opened at Washington last week on the Loew time and have twenty-five weeks to follow.

La Follette and Company open at Washington on the Loew time October 25 and have thirty weeks to follow.

Walter Baker is arranging four new dances for Moore and Natland, who open at the Palace Theatre Oct. 11.

Fred Starwer, formerly of Max Rhinehart's Theatre, Berlin, has been engaged to sing at Healey's Restaurant.

Harry Leland, formerly with the Wilkes Stock Company, has joined the Republic Stock Company, San Francisco.

Phil Frease, manager of the Bert Levey Princess Theatre, San Francisco, is the proud father of a baby daughter.

Flemming Ward is to play the leading male role in "The Short Cut," to have its out of town premiere on Oct. 18.

Ira Jacobs has been engaged by The Bohemians, Inc., as orchestra leader for "The Greenwich Village Follies of 1920."

The Monarch Comedy Four opened at Camden last week and have ten weeks to follow for Sablitsky and McGuirk.

Havelock, the juggler, has just closed five months' work for the Swathmore Chautauqua through Pennsylvania.

Nan Halperin headed the bill of thirty-one acts at the usual Sunday concert at the Century Promenade last week.

Katherine Hadley and May Beasey have joined Monsieur Adolphe's vaudeville act, booked by Roehm and Richards.

Victor Donald and Franchon Lewis have been engaged for the newly organized Majestic Stock Company, San Francisco.

Gracia Palmer and Florence Press have been held at the Blackstone Hotel, Atlantic City, for the remainder of the season.

Edith Archer, formerly with the "Chinese Honeymoon" in vaudeville, has signed to do specialties in "Models of the Surf."

May Marvin, formerly with the "Katz-enjammer Kids" and the "California Bathing Girls," has joined "Models of the Surf."

Jerry Hart, Tom Morgan and Joseph Tuller have been added to the cast which will support Madge Kennedy in "Cornered."

Albert Jones, formerly with the Campbell Studios, is now in charge of the theatrical department of the Michkin Studios.

Marjorie Drury, who recently underwent an operation in Chicago, is steadily improving and expects to be about shortly.

Sam Strauss, formerly with J. E. Fennessy's attractions, now has charge of the reserved seat section at Ebbets' Field, Brooklyn.

Clarke Silvernail opened at the Montauk Theatre, Brooklyn, this week, playing Edmund Lowe's part in "The Son Daughter."

John Boyle, of the former team of Boyle and Brazil, is going to do a double with Harry Roley, of the act known as Roley and Young.

Arthur Gardner's new act, "Gloom Chasers," opened at Atlanta, Georgia, last Monday, with Ralph Fields playing the juvenile role.

Norman Hackett has been engaged to enact the role of Lafe Regan in the second company of Channing Pollock's "The Sign on the Door."

George Bleasdale, an English comedian, has been engaged by Charles Dillingham for the Toyland Scene in "Good Times" at the Hippodrome.

Jack Boyle, former booking agent and hotel man, has associated himself with Fred. R. Glass, with headquarters opposite the N. V. A.

Aileen Stanley, formerly in Wm. Rock's "Silks and Satins," is back in vaudeville. She returned to New York after playing Boston last week.

Lewis and Gordon have in rehearsal a comedy playlet with a cast of seven, entitled "The Lockout," by Milton Hockey and Howard Green.

Franklyn Fox, formerly leading man with Ethel Barrymore, is playing leads with the Shea stock at the Holyoke Theatre, Holyoke, Mass.

Henry E. Dixey, Herbert Standing, Eugenie Blair and Miriam Elliot, have been engaged for principal roles in "The Outrageous Mrs. Palmer."

Ray Burke, electrician at the Orpheum, San Francisco, shot a six point deer last week and served all the players on the bill with jerked venison.

Hazel Dawn has signed a contract with A. J. Bimberg to star in a series of pictures of modern life, the first of which will be "What Is Love?"

Harry Rose, Mlle. Audrey, Catherine Schulz Hammond and Moody and Oscar Torrence have been signed for the Winter Garden cabaret at Chicago.

Rosa Raisa, soprano, and Giacoma Rimini, baritone, were married recently in Naples, Italy, where they both participated in a musical festival.

Elizabeth Ikan, secretary to O. R. McMahon of the publicity staff of the Orpheum circuit, resigned last week and Miss W. H. Ross took her place.

Ida Mülle, a former comic opera star, who was the first to walk out of "Chu Chin Chow" during the strike, has been engaged by Morris Gest for "Mecca."

Jerry Herzell, who replaced Hugo Conn with the Roger Imhoff Company, is now playing the bookkeeper in Jack Trainor's sketch "Help" on the Orpheum Circuit.

E. H. Conway, head of the publicity department of the Orpheum circuit, who was called to Chicago by the illness of his son, is back at his desk. His son is improving.

Bernice La Rue, who sprained her ankle while dancing and was forced to retire from Charles King's "Dream Stars," has recovered sufficiently to go back to work.

Robert Warwick, on his return to the spoken drama, will be starred by the Shuberts in "The Dauntless Three," by Horace Annesley Vachel and Walter Hackett.

August Thorne, son of the late Sam Thorberg, who last appeared in "Parlor, Bedroom and Bath," will shortly be seen in vaudeville in "Katy Kisses the King Toot."

Eric Snowdon, who has been seriously ill since staging the Passion Play for the Jesuit College in Buffalo this summer, is at present in Miss Alston's private sanitarium.

Isabel Jason, Robbie Roberts, Marion Davis, Jean Mack and Dolly West have signed contracts for "The Midnight Frolic," Chicago's only early morning cabaret.

Enrico Leide, musical director at Moss' Broadway Theatre, has been released from his contract and shortly will begin to direct for the Paramount Artercraft Southern theatres.

Virginia Sheehan, a singer at the Campus Restaurant, New York, was severely burned when her clothes took fire from an oil stove in her dressing room last Thursday night.

Penny and Nadja, the Versatile Sextette, Dora Vaughn, Arthur Bell and Betty Moore will be in the cast of "Moonshine" when it opens at the Marigold Gardens, Chicago.

Leo Donnelly, Elwood F. Bostwick, Ralph Sipperly, Ruth Donnelly, Mrs. Alice Chapin, Frank Thomas and Marion Coakley will be in the cast of "The Meanest Man in the World."

Jean Burton, who was appearing at the "Marigold Gardens," Chicago, was suddenly taken with acute appendicitis and operated on by Dr. Thoreck at the American Hospital last week.

Laura Ordway, who was brought to Chicago from Texas where she was badly injured in a railroad accident, is improving rapidly and, upon her recovery, will sue the company for damages.

Margie Hilton and Harry Andrews, both with the "All Star Revue," a vaudeville act, were recently married. Andrews received a divorce from his former wife, "Marguerite," some time ago.

Evelyn Young formerly of Overholt and the Young Sisters, will shortly be seen in a new act entitled "The Collector" with Bud Retlaw and Al Vaughan, recently arrived in town from Chicago.

Felice De Gregorio, who created the part of the cobbler in the New York production of "Chu Chin Chow," has been signed for Gitz-Rice's new musical play "Princess Virtue" scheduled to open in four weeks.

Edwin F. Reilly, manager of Moss' Flatbush Theatre, has recovered from appendicitis and pneumonia and is back at his post. William B. Hill attended to the managerial duties during Reilly's absence.

George Choos will produce two new girl acts on his return from abroad this month, entitled "Down Below" and "Boss of Yan Tamee." The book and lyrics are by Milton Hockey and Howard Green and the music by Walter Rosemont.

Mme. Ganna Walska, of the Chicago Grand Opera Company, who recently married Alexander Smith Cochran, in Paris, arrived in New York last week. It is expected that she will keep her contract to sing in Chicago, Boston and New York.



# VAUDEVILLE

## ARMAN KALIZ & CO.

Theatre—Hamilton.  
Style—Operetta.  
Time—Forty minutes.  
Setting—One, Three, Full Stage.

A worthy and meritorious contribution to vaudeville is the vehicle entitled "Temptation," conceived and staged by Arman Kaliz, who is featured. In addition to being well staged and well presented, the piece is both entertaining and holding and gives Kaliz an excellent opportunity to display some good acting, in addition to his vocal efforts. The operetta is in allegorical form and six scenes. The book and lyrics are by Sidney F. Lazarus, while the lilt and catchy music is by Paul Parnell.

Kaliz represents the modern man and his fight against temptation. In a prologue, "Temptation" is represented on a velvet drop in one, as a huge serpent. The jaws of the serpent move and it tells of the foolhardiness of the man who attempts to play with it.

At the rise of the drop, Kaliz is revealed at a crossroad, one way leading toward Virtue, the other toward Vice. While he is meditating on which course to pursue, Virtue enters and pleads that he follow her. Intoxication, Chance and Extravagance then make their appearance on the other side. Kaliz is still in doubt, but when Passion enters, he picks up his grip and willingly follows her, saying over his shoulder, Good Night, Virtue.

The next scene depicts the fall of man in the Garden of Eden. Following comes a bit between Kaliz and Extravagance wherein he promises to buy her everything she desires. Chance next has her inning, the setting being the interior of a gaming house with Kaliz seated at a roulette wheel. As he plunges and loses all he has, Chance gives him the laugh, tells him that she no longer has any use for him and arouses him to such an extent that he strangles her.

Desiring to forget, Kaliz then follows in the wake of Intoxication, the next setting being that of a pagoda where the lights are bright and the music soft. This serves as an introduction to several dances and singing numbers. Finally, the four disciples of Vice array themselves against him, but Virtue once more makes her appearance and offers him another chance, which he accepts.

The singing of Kaliz was heartily applauded, as was his acting at several points, especially in the scene with Chance. The supporting company is exceptionally good, the girls being clever dancers and all having good voices. In addition, the act has plenty of speed, some good lines, and holds the attention of the auditors throughout. At its conclusion, the applause was such that Kaliz was recalled for a speech.—J. Mc.

## DWYER AND BELIND

Theatre—Proctor's 125th Street.  
Style—Dog Impersonation.  
Time—Eight Minutes.  
Setting—One.

Assisted by a young miss doing a kid impersonation, Phil Dwyer did a dog impersonation cleverly, imitating the movements, growls and whines in a most natural manner.

The girl works up the business with questions and translations of the growls of the dog.

The finish of the act seemed to lack punch, the dog taking a drink from a whiskey bottle and getting a mild "souse."

A double dance might have been better and we could have had a song from the girl which would have been a contrast.

The act is entertaining to children, who laugh at the dog's antics and are interested in the "kid." H. W. M.

## NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

### EDDIE BORDEN & CO.

Theatre—Hamilton.  
Style—Musical revue.  
Time—Forty minutes.  
Setting—One and Full stage.

Revised and restaged by Herman Timberg, the former Hazard Short production, "Bleaty Bleaty," now called "On Fifth Avenue" and featuring Eddie Borden, still lacks much of the punch and "pep" that is essential to a real first-class miniature musical comedy. The "nances" roles, with the exception of one, have been entirely eliminated. In addition, several of the scenes of the former act have been cut, while the opening scene on the top of a Fifth avenue bus has been lengthened to much better effect than when used in "Bleaty Bleaty."

In fact, the bus scene was the real bright spot in the act. Here it was that Borden had an opportunity to focus his personality upon the audience and his comedy was put over with a punch. Prior to this setting, a girl appears before a velvet drop in one, and, in song, tells of her sweetheart, who believes he is giving her a good time by taking her for a ride on a Fifth avenue bus and then adds insult to injury by making her pay her own fare.

Several of the gags used aboard the top of the bus are worthy of the laughs they received. The conductor, in one part, comes on wearing a Prince Albert and top hat, giving as his excuse that he is off duty. His relief then enters carrying a cash register, and, when he requests a dime from Borden, the latter answers with "For what, I haven't heard you play the darned thing yet."

The same character woman as appeared in "Bleaty Bleaty" has been held over and, while she does not play as prominent a part as in the original piece, she scored individually, through the medium of her high kicking. Following the bus scene, the action slows down to a monotonous degree. In fact, at one point Borden remarked that it was a good rehearsal. The scene in Huyler's is still retained, and before the rise of the drop at this point the orchestra had to repeat an introduction four times.

Several of the singing numbers were well rendered, while some striking costumes were exhibited. One number, in which the girls of the chorus represent various flowers, proved very effective, while a number in which they disported their forms in different styles of lingerie, also got a good hand. With a little more speed the act will be probably made to go, as it cannot be denied that Borden is a clever comedian.—J. M. C.

### BARBER AND JACKSON

Theatre—Fifty-eighth St.  
Style—Song, dance and comedy.  
Time—Eighteen minutes.  
Setting—One.

A flirtation bit is started by a girl walking across stage and saying that she would like to meet some nice young man, whereupon a tall, slender chap enters and, when she says "Let's get acquainted," he replies with, "All right, lend me two bucks." He then introduces himself as Roscoe Arbuckle, while she takes the name of Mary Pickford. A dialogue then follows which gives rise to a number of laughs.

The girl has a rather sweet singing voice and got a big hand for the manner in which she sang "Bye-Lo." Her partner also sings well. They close with a duet, followed by a few dance steps.

### "GOING UP"

Theatre—Alhambra.  
Style—Girl act.  
Time—Thirty-eight minutes.  
Setting—Special Four.

The vaudeville version of a Broadway musical comedy, as a rule, proves very unsatisfactory, but this act seems to be one that will prove the contrary. The musical comedy from which it was taken was written by Otto Harbach and Louis Hirsch, who have again collaborated on the condensed version.

The scene is laid in a country hotel, and the characters of prominence are an author, the girl he is in love with, his friend and an aviation instructor.

It seems that Robert Street, an author, has written a book about his experiences as an aviator and the book has become a sensational hit. Some "kind friends" of his inform the guests of the hotel he is staying at that he is a crackjack aviator himself. Everybody wants him, then, to make a flight, which, however, he declines to do.

It also appears that a certain girl will not be able to marry him unless he beats a famous French aviator. He has never been near an aeroplane, much less driven one, and so he has to learn how it is done very quickly. This he manages to do, and, as all good heroes must, wins and takes the bride home.

Of the four principals, Jack Mack, Walter Percival, Edward Pegley and Rose Reawood, all do good work. The chorus, however, could be picked with a greater eye to beauty and shape than has been done. As a vaudeville act, the turn will prove laughable, enjoyable, and a pleasant offering to those who have not seen the play. As girl acts go, it is all right.—S. K.

### "THE GELLES"

Theatre—Palace.  
Style—Acrobatic.  
Time—Seven Minutes.  
Setting—Two.

A bill-board is displayed showing an advertisement of the appearance of the act at the Alhambra Theatre, Paris. Two men and a woman in riding costume break through the paper-covered screen, making a novel initial appearance.

A piece of apparatus, painted to resemble a French idea of a United States mail-box, is then shown, raised to the shoulder of one of the men and balanced there. The apparatus opens to show a midget, following which a number of balls are juggled.

All do somersaults, porpoise dives, tumbling and acrobatic feats with a dash, and finish that has artistic merit. The spinning of one member of the troupe around the body of the other several times, was novel and won applause.

Especially strong is this act in "risky," two men interlocked being juggled around on the feet of the other for a finish. It was a punch. This act went over big when reviewed, and is a strong opening act that might have been placed in another spot on the bill to good advantage. H. W. M.

### HELD FOR STEALING CAR

Chicago, Ill., Oct. 3.—Four actors borrowed another actor's automobile. They were Paul Howard, Joe McKenzie, Louis Powerchek and John Mango, all of the St. Regis Hotel. They were caught and placed under arrest. At the detective bureau the four entertained the officers in command and the other prisoners. They will stand trial late this week on a charge of stealing the automobile.

## MASON AND KEELER

Theatre—Royal.  
Style—Comedy Sketch.  
Time—Twenty-one minutes.  
Setting—Three.

"Oh," by Porter Emerson Browne, is billed as a farcial improbability. As presented by Homer B. Mason and Marguerite Keeler, there is one thing about it that is not improbable, and that is that it will develop into one of the best scoring vehicles this team has ever used. At this theatre, it had the house in a perpetual laugh for most of the journey, and finished with a punch that took them by storm.

Into a bare room of a deserted house that is for sale, there sneaks a grotesque looking Bolshevik, who seeks this refuge for the manufacture of several playful little explosives. He is suddenly interrupted in his work by a police whistle, and the entrance of a well dressed gentleman (Mason). So he hides in an empty packing box, the open part of which faces the audience. The stranger discovering the "For Sale" sign hanging from one of the windows, substitutes another placard for it, the second denoting the fact that there is a case of small-pox in the house.

Hardly had the second placard been placed over the window when a woman (Miss Keeler), enters. She declares herself a nurse and insists on seeing the patient, which gives rise to a number of excuses on the part of Mason. Eventually, she decides that he is the victim, as he has accidentally smeared his face with the second sign. He in turn decides that she is a victim.

Meanwhile, a rope of pearls that he had temporarily placed upon the packing case, are appropriated by the Red. Mason tells the girl of his loss and confesses that he stole the pearls from a man who had defrauded him while he was in France. A search for them follows, and from this point on the action is speedy and the laughs follow fast.

As each of the couple in turn get a glimpse of the head of the Bolshevik protruding from over the top of the packing case, they reach the conclusion that they are both becoming delirious. The Bolshevik then decides that he also has the small-pox, emerges from the packing case and returns the pearls he has appropriated. When the red blotches on the face of Mason are discovered to be streaks of paint, the Bolshevik changes his mind about the pearls and retakes them, using one of his bombs as a persuader. As he starts to leave with the jewels, Mason lights the fuse of the bomb. As it sputters, the Red exits.

The girl, however, has previously filched him for the pearls, and while she is telling Mason that they are her own, the explosion of the bomb is heard off the stage. Simultaneously, the trousers of Mason and the skirt of his partner are blown off through one of the windows.

## THE RAMINOS

Theatre—Fifty-eighth St.  
Style—Musical.  
Time—Fifteen minutes.  
Setting—Three.

Garbed as clowns, The Raminos, two men, offer a musical turn in which quite a little comedy is injected. Their setting is in three and they have a velvet drop. One of them plays the saxophone, from which he draws a great deal of weird music, to the accompaniment of repeated taps on the head by his partner.

A good bit is a game of cards played by the duo. Every time a pasteboard is led, a bell tinkles, the different tinkles resulting in the rendition of a sentimental number. One of the team won a vociferous hand by his manipulation of the accordion. A comedy bit, wherein he uses a sling-shot to brush a card off the nose of his partner, occasioned a lot of laughter. J. Mc.



# DRAMATIC and MUSICAL

## "BROADWAY BREVITIES" JUST ORDINARY SHOW WITH MUCH VULGARITY

If Eddie Cantor continues in the same show with George Le Maire next season, and if the latter produces another revue to follow in the wake of "Broadway Brevities," we have a title to suggest. Why not call it George Le Maire's "Assaults and Batteries of 1921?" For, in the "Broadway Brevities" show, which has just closed at the Winter Garden, the erstwhile member of the vaudeville team of Conroy and LeMaire certainly musses up the ebullient black-face boy from the Bronx.

But, be it said to their credit, "Broadway Brevities" never runs in a happier vein than when Cantor and LeMaire are holding forth together. That an old scene from the "Follies," the osteopath's office, serves as their principal laugh arouser makes no difference. For the fact remains that so capably do these two carry on their high jinks in the scenes they have allotted to themselves, that they manage to carry the entire show, almost, on their shoulders.

One would imagine that a trio like Eddie Cantor, Bert Williams and George LeMaire would more than fill a musical revue with the proper degree of hilarious pep. But not so in "Broadway Brevities." The show merely moves quickly from scene to scene. There is no definiteness about it. In fact, if it were not made to move as quickly as it does, it would wobble from sheer anemia.

There isn't a new note struck anywhere in the show, unless it be in the colorful strains of the Gershwin "Spanish Love" number, the queer rhythms and haunting refrain which give it a compelling musical distinctiveness. It's the same old sort of show, with new paint and tinsel, that has become identified with the Winter Garden these several seasons past; girls, costumes, runway songs, a dancer or hooper here and there, one or two irresponsible comedians that spout banalities for the most part and a grand finale with everybody on stage except the stage hands and the house staff. Of such stuff have Winter Garden shows of the last few years been fashioned, with the result that Joe Leblang has been the foremost dispenser of pasteboards for them.

In all fairness to "Broadway Brevities," however, it must be said that it is a much better show than "Cinderella on Broadway," the Shubert show which recently left the Winter Garden.

Maybe, if producers didn't pattern their revues after the Winter Garden variety, they would achieve much better results. This is a fact the producer or producers of "Broadway Brevities" did not seem to realize. For they went ahead and got up a show that may please in spots, but the spots are so rare and far between that they contribute no memorable tang to the whole. There isn't an imaginative touch in the entire production. Every effect is brought out in the same old cut and dried manner. Lights, first dark and then glaringly bright, draperies and scenic effects, are all of the kind we have been used to seeing for the longest time. And that poor over-worked runway! It would serve about as much good in any musical show as a hole in a hot water bag. But, since it's one of the traditions of the Winter Garden, perhaps it has some of traditional value—that and nothing more.

And, while we are discoursing on the frail qualities of "Broadway Brevities," we must take this opportunity of mentioning a particularly stupid thing in the show. It is the number called "That Means Home to Me," sung by Genevieve Houghton and Maxwell Francis in the Birch Forest scene in the first act. The number itself is rather tuneful, considering that it is reminiscent of a strain from the opera "Tosca." But the way in which it is sung! The words are entirely lost and, as for the respective voices that render it, every once in a while we could hear the higher tones. And the manner in which Francis paddles the canoe in which he sits with Miss Houghton, the while they finish the song,

stamps him as a paddler who's done most of his navigating in ferry boats.

The "Birch Forest" scene in itself would have contributed nothing artistic to the show, were it not for the dancing of the pixie-like Ula Sharon. Her grace and charms are infectious and, as for her Terpsichorean ability in general, this diminutive ballerina stands head and shoulders above the average danseuse we have seen in musical shows along Broadway. Her solo in "The Dance of the Nymphs" evoked nothing but sincerely enthusiastic applause. In the second act of the show she danced a pantomime called "The Kiss," with Alexis Kosloff, and so well did both do it that they might have rendered several encores if they had cared to.

Eddie Buzzel and Peggy Parker contributed a bit called "A Will and a Way," in which they sang a song called "Love, Honor and O' Baby." Their offering contains some smart lines and they both played the bit up nicely despite the fact that they failed to be rewarded with any thunderous amount of applause.

"Ninety Days From Broadway" is the title of the skit which first served to bring Bert Williams and George LeMaire into the spotlight. The setting is a jail and, both working in black-face, they aroused considerable laughter.

A song called "We've Got the Stage Door Blues," by Bert Kalmer and Harry Ruby, would have been all right if the verses hadn't been prolonged. But it so happens that the extra verses which various members of the ensemble that rendered it have furnished, besides containing uncalled-for vulgarisms, dwelt entirely too much on the 18th amendment.

Bert Williams appeared as a single during this part of the show, but his songs failed to arouse any considerable acclaim. But when George LeMaire had finished "curing" Eddie Cantor in the "At the Dentist's Office" scene, the audience was laughing very heartily.

The act finished with a striking Winter scene called "Mt. Blanc, Switzerland," in which a very lovely song, one of the best in the show, written by Arthur Jackson and George Gershwin, was capably rendered by Edith Hallor, who looked well in the stunning Winter costume she wore, and Hal Van Rensselaer, an able juvenile. William Scully and Teck Murdock, as a couple of Swiss mountain climbers, danced well and sprightly. And, as for Paul Van Dyke, who did the yodeling, he did his task well.

Irving Berlin's single contribution, a song called "Beautiful Faces Need Beautiful Clothes" was sung next. Besides being a very pretty ditty, as rendered by Edith Hallor, it served appropriately for the scene called "A Fifth Avenue Shop Window." This scene was followed by a skit called "The Usual Thing," in which Eddie Cantor and George LeMaire were the principals. They evoked considerable laughter with it, despite its vulgarity.

"The Smart Bootery" scene was one in which Bert Williams was at his best. The manner in which he proved to George LeMaire how the shoes the latter had sold him irked his feet, was so naturally done that one almost felt tragedy lurking in every wince that the masterful pantomimist gave vent to. In this number we also liked the simple tricotine costumes worn by the girls who acted as sales ladies. In fact, we think they were the prettiest costumes in a show which was replete with garish silks and satins. The incidental music for this number, written by Joseph M. Daly and M. Reuben, was rather distinctive, as was also the patter used by the ensemble.

Edith Hallor then sang a number on the runway called "Lu-Lu," which is very pretty and is fraught with popular possibilities. Following that Eddie Cantor sang a few special songs that had nothing to do with clean subject matter and should not be relied upon, it seems to us, to create ap-

proval for this talented comedian. Besides, the show already contains enough vulgarisms to mar its acceptance by a wide patronage.

We have an idea that the process of fixing this show up is still going on. After all, this seems to be the "fixing" age. And, if a world series can be fixed, there is no reason why "Broadway Brevities" should not be mended into a show that will at least earn some money for its producer.

Maybe some really new material in the mouths of the principal comedians, an idea or two a la Murray Anderson or Flo Ziegfeld, and last, but not least, the elimination of the vulgar expressions that obtain throughout the show, will make of it a show that, at least, might have some real specific merit. As it is, all one feels about this revue is that it has cost a great deal of money and effort and nothing much has been accomplished. The program, in full, was as follows:

Produced at the Utica Garden, Wednesday, Sept. 29, 1920.

An Entertainment, with Music, Comedy and Dancing. Staged by J. C. Huffman. Lyrics and Music by Blair Treynor and Archie Gottler and Arthur Jackson and George Gershwin. Dances and Ensembles Staged by Jack Mason. Orchestra under Direction of Louis Gresse.

### ACT I.—

#### Scene 1—Prologue

The Author.....Hal Van Rensselaer  
The Producer.....George LeMaire

#### Scene 2—"Times Square"

"The Usual Opening Chorus".....Entire Ensemble  
"I Love to Dance".....Teck Murdock and Virginia Roche, Peggy Mitchell, Alvah Fenton, Ona Hamilton

#### Scene 3—"A Will and a Way"

Eddie Buzzel and Peggy Parker  
"Love, Honor & O' Baby".....Eddie Buzzel and Peggy Parker

#### Scene 4—The Birch Forest

"That Means Home to Me".....Genevieve Houghton and Maxwell Francis  
"Spring Dance".....Natalie Kingston and Girls  
"The Dance of Nymphs".....Ula Sharon and Girls

#### Scene 5—Ninety Days from Broadway

Al Johnson.....Bert Williams  
Stonewall Jackson.....George LeMaire  
The Warden.....Teck Murdock

#### Scene 6—"Spanish Love"

In the Aisles.....Hal Van Rensselaer and Maxwell Francis  
"The Lady Beautiful".....Edith Hallor  
Dance by the Brevity Girls

Scene 7—"We've Got the Stage Door Blues" (Written by Bert Kalmer and Harry Ruby)  
Misses Kerns, Berg, Hughes, Callahan, LeVon, Westcott, Worth and Barnes.

### Scene 8

That Inimitable Comedian, Bert Williams

### Scene 9

"Wonderful".....Peggy Parker and Girls

Scene 10—At the Dentist's Office  
A Patient.....Eddie Cantor  
Dr. Payne.....George LeMaire

Scene 11—Mt. Blanc, Switzerland  
"Love Me While the Snow Flakes Fall".....Edith Hallor and Hal Van Rensselaer

The Swiss Mountain Climbers.  
Wm. Scully and Teck Murdock

The Yodler.....Paul Van Dyke

Finale.....Entire Ensemble

### ACT II.

Pantomime and music conceived by Bert Williams.

#### Scene 1—"The Kiss"

Staged by Alexis Kosloff. Synopsis: An Officer of the Guards craves the Kiss of Youth, but she hides from him. Insensate, he invades the sanctuary, coaxes, pleads, implores, but Youth defeats even force, seeking refuge on an outer balcony. Mad with desire, he drags her back and ravishes the Kiss from Youth. Defiled, Youth, with unconscious courage, drives to his base heart the pin from her corsage. He will never kiss again.  
Youth.....Ula Sharon  
The Officer.....Alexis Kosloff

#### Scene 2—Between Dances

Wm. Scully and Genevieve Houghton, "A Housetop of Our Own."

### Scene 3

"Won't You Let Me Take a Picture of You," Vera Grosset and Kodak Girl.

Scene 4—A Fifth Avenue Shop Window  
"Beautiful Faces Need Beautiful Clothes," Edith Hallor and girls. (Written by Irving Berlin.)

#### Scene 5—The Usual Thing

Mr. Moe Goldfarb.....Eddie Cantor  
Mr. Ponzl Dough.....George LeMaire

The Ladies.....Peggy Parker and Vera Grosset

Scene 6—A Roof Garden on a Modern Apartment

"I'm a Dancing Fool," Wm. Scully and

girls. A typical restaurant revue scene. Eddie Cantor, George Le Maire, Vera Grosset, Peggy Parker, Marcelle Barnes and Florence Kern.

"Drigo's Polka," Ula Sharon.

Scene 7—"Stolen Sweets"

Edith Hallor and Hal Van Rensselaer.

Scene 8—The Smart Bootery

A Customer.....Bert Williams  
The Proprietor.....George LeMaire  
The Shoppers—Kitty Berg, Dorothy King, Norma Waterman, Marcelle Barnes, Elsie Westcott, Renee Hughes.  
The Clerks—Ona Hamilton, Peggy Mitchell, Jean Jarvis, Virginia Roche, Elsie Westcott, Alvah Fenton. (Music by Joseph M. Daly; dance music by M. Reuben.)

### Scene 9

"Lu-Lu".....Edith Hallor and Girls  
Lindy.....William Sully  
Mandy.....Eddie Buzzel  
Carolina.....Hal Van Rensselaer  
Mary.....Maxwell Francis

### Scene 10

EDDIE CANTOR

Scene 11—The Marble Steps

Walt for Eddie Cantor, George Le Maire and Bert Williams. Entire Ensemble.

### FINALE

Ladies of the Ensemble: Ethel Callahan, Florence Kerns, Marcelle Barnes, Beverly Worth, Helen Le Von, Renee Hughes, Kitty Berg, Alvah Fenton, Ona Hamilton, Alma Drange, Estelle Penning, Peggy Mitchell, Jean Jarvis, Mercedes Desmondant, Virginia Roche, Norma Waterman, Elsie Westcott, Wilma Bruce, Catharine Flynn, Dorothy Stokes, Carol Miller, Alice Haynes, Dorothy King, Hilda Wright, Delphine Deery, Phyllis Blair, Patricia Parker, Emilee Haddone, Anna Paulson, Edith Pollack, Dorothy Hall, Virginia Dixon, Flora Keene.

Herbert Ward, Art Director. Scenes designed and painted by the Law Studios. Costumes designed by Charles Le Maire and executed by Paul Arlington, Inc. All silks used in the stage setting of the "Fifth Avenue Modes Shop" and in gowns made by Harry Collins for "Beautiful Faces" are of Mallinson's Silks de Luxe. Costumes in "The Smart Bootery" by the Co-ed Dress Co. Construction by Vail Construction Co. Properties by Siedle Studios. Shoes by I. Miller & Sons. Electrical effects by Display stage Lighting Co.

## "DON'T TELL," HERE FROM SCOTLAND, HAS HUMOR AND PATHOS

"DON'T TELL," A comedy in three acts and four scenes by Graham Moffat. Presented by William Morris at the Nora Bayes Theatre, Monday evening, September 27, 1920.

### CAST

Mirren Cameron.....Eve MacRoberts  
Violet.....Grace Embert  
Mrs. Devine.....Jean Runciman  
David Devine.....Nell McNeil  
Jessie Bella Cameron  
Winifred Moffat  
James Bogle.....Clyde Campbell  
Tibbie Tocher.....Mrs. Graham Moffat  
John Willie Cameron.....George Tawde  
Mrs. Cameron.....Margaret Noble  
Bailie John Cameron.....Graham Moffat  
Bunty.....Wee Wully  
Jossie Black.....John Campbell  
Dr. Proudfoot.....J. Wright Altwen  
Mrs. Macbeth.....Marie Stewart  
Betty Macbeth.....Margaret Dunsmore

William Morris, manager of Harry Lander and foreign booking agent, has chosen a piece of but slight dramatic importance with which to make his bow to Broadway as a producer. It is described as a Scottish comedy and, according to the program, comes straight from Glasgow, where it is said to have had more or less of a successful run. Graham Moffat is the author and also the featured player.

The story has to do with a newly appointed magistrate, who, prior to assuming judicial responsibilities, was a successful and aspiring plumber. He had no sooner taken his place upon the bench than he was faced with complications emanating from his own household. But the sturdy Scotchman bore his many troubles and brought all to a happy ending, a job of no mean proportions.

The Moffat family is well represented in the cast. Graham Moffat plays the role of the newly appointed bailie, while his wife gives an excellent character sketch in the spinster cousin. Winifred Moffat is the flapper daughter. Others in the cast, all of whom come from Glasgow, give capable support.



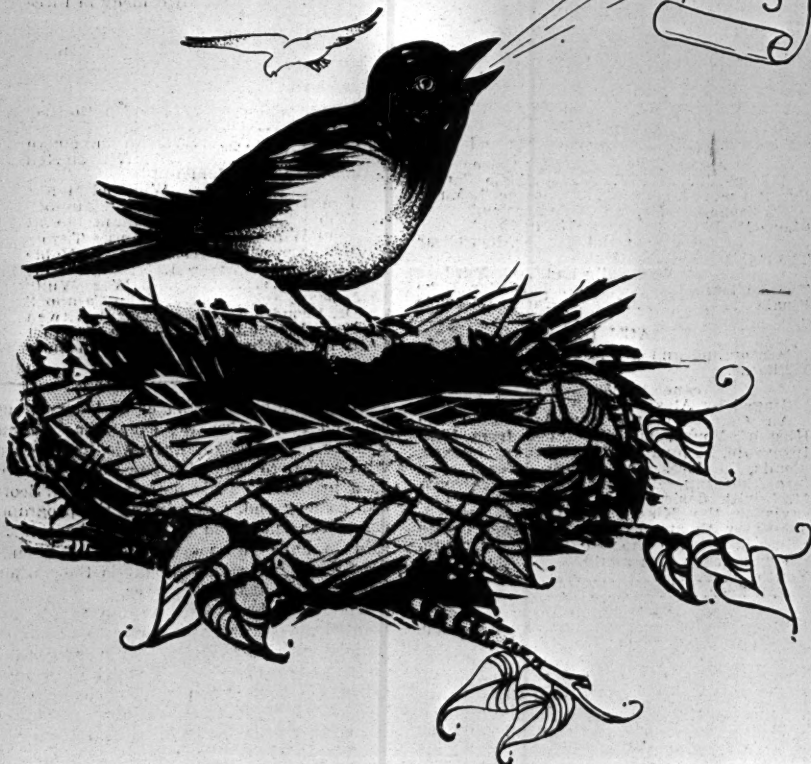
*FEIST HITS* have feathered your nest in the past. Here's the biggest one we've ever handed you. **IT'S A POSITIVE LANDSLIDE.**

# FEATHER YOUR NEST

*by Kendis & Brockman  
and Howard Johnson*

Feather  
your nest  
by singing  
**"FEATHER  
YOUR  
NEST"**

You can't  
go wrong  
with any  
Feist Song



**CHORUS**

The birds are hum - ming, — "go feath - er your nest!" To-mor-row's com - ing, —

— so feath - er your nest! It's time for ma - ting, — no use hes - i - tat - ing,

The par - son is wait - ing, he knows just whether it's best, In a home for two, love, —

— to - geth - er we'll rest! Where only true love — can weather the test,

Don't be de - lay - ing, — the or - gan is play - ing, — The whole world is

say ing, — "Go feath - er your nest!" The birds are nest!"

Feather Your Nest Copyright, 1920.

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Gayety Theatre Building  
**PITTSBURGH**  
Savoy Theatre Building



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## NEW YORK CITY.

Palace—Lynn & Howland—Yvette Rugel—4 Queens & Joker—Flo. Wilbur & Co.—Miller & Mack.

Riverside—Pedestrianism—Kranz & LaSalle—Adelaide & Hughes—Mme. Besson & Co.—Lydia Barry—Robt. E. Keane—4 Ortons.

Colonial—Phil. Baker—Allen Bronson—The LeGros.

Alhambra—E. & B. Conrad—Eddie Foyer—Ed. Morton—Extra Dry—Beginning of World—Rooney & Bent Rev.

Royal—Eddie Leonard & Co.—Wilton Sisters—Lexus & O'Connor—Kimberly & Page—Dugan & Raymond—8 Imps & A Girl—Chas. F. Semon—Nolan & Nolan.

Hamilton—Beth Berre & Co.—Lydell & Macey—Duval & Symonds—Trip to Hitland—The Creightons.

Jefferson—Bobbie Gordone—Lane & Moran—Extra Dry—Mitt. Collins.

## BROOKLYN, N. Y.

Orpheum—Ford Sis. & Co.—Bessie Remple & Co.—A. C. Alto—4-Creole Fashion Plate—Rome & Gant—Merritt & Bridwell—Amata.

Bushwick—Devine & Williams—Brown & Weston—Little Cottage—Grace Nelson—Toney & Norman.

## ALBANY.

Keith's—Jennier Bros.—Casey & Warren—Volunteers—Josie Heather & Co.—Vera Sabini & Co.—Mrs. Gene Hughes & Co.

Keith's—The Pickfords—Stone & Hayes—Thos. E. Shea & Co.—Margaret Young.

## BUFFALO.

Shea's—Blittino & George—Lucy Bruck—The Causinos—Bert Kenny—Ye Song Shoppe—Chick Sale.

## BALTIMORE.

Maryland—Lohse & Sterling—Billy Glasen—Winston's Water Lions—Patricia & Mason—Chester & Allen—Roy & Pudoc—Ruth Royce—Gelli Groupe.

## CINCINNATI.

Keith's—Bartram & Saxton—Wm. Ebes & Co.—C. & F. Usher—Jack Osterman—Howard & Clark Rev.—Gordon & Ford—4 Nightons.

## COLUMBUS.

Keith's—Karl Emmy's Pets—Conlin & Glass—Frank Hurst—Wilbur Mack & Co.—Demarest & Collette—Edith Clifford & Co.

## DETROIT.

Temple—Paters & LeBar—Geo. McFarlane—Haunted Village—Tracey & McBride—Juliet—Lee Kellors—Helen & Benn.

## DAYTON.

Lyrio—Matthews & Ayres—Francis Pritchard—Kelly & Pollock—Howard's Ponies—Kharum—Olga Petrova—Lorrimer Hudson.

## ERIE.

Colonial—Burns & Frabito—Margaret Taylor—McLaughlin & Evans—Morton Jewell Co.

## GRAND RAPIDS.

Empress—Evans & Perez—Jane Dillon & Co.—Coogan & Casey—Herschel Henle—Bally Hoo 3—Winter Garden Girls—LeMaire & Ward.

## HAMILTON, CAN.

Lyrio—Geo. Carson & Girls—Yule & Richards—Miller & Lyle—Movie Stars—Molly Fuller & Co.—Chas. McGood & Co.

## INDIANAPOLIS.

Keith's—Barbette—Arnold & Lambert—Marie Lordstrom—Kinney & Corrine—Harry Breen—Fall of Eve—Mullen & Correll.

## LOUISVILLE.

Keith's—Alex Bros. & Eve—Francis Renoult—3 Noesses—Yvette & Co.—Joe Cook—Geo. Kelly & Co.—Anna Chandler—Sylvia Loyal.

## LOWELL.

Keith's—Capt. Betts—Seals—Tony—Duffy & Manon—Percy & Dayne—Hallers—Val. & E. Stanton—Ward & Rice.

## MONTREAL.

Aerial Weavers—McCormack & Regay—Herbert Brooks—Patty Donn & Co.—Dippy Diers & Co.—Geo. Jessel Review—Grace DeMar.

## OTTAWA.

Dominion—Ray Wilbert—Kirby Quinn & Co.—Margaret Padula—Any Home—Big City Four—Giletti's Monks.

## PHILADELPHIA.

Keith's—Ballot 3—Wanzer & Palmer—Raymond Bond & Co.—Lewis & Henderson—A. & E. Frabelle—Eddie Ross—Surratt & Co.—Lambert & Ball—Mellette Sisters.

## PORTLAND.

Keith's—Musical Hunters—Travers & Douglas—Wayne Marshall & Co.—Halliday & Willette—Patricia—Artistic Treat.

## PROVIDENCE.

Keith's—McRay & Clegg—Exposition Jubilee—Al. Raymond—O'Donnell & Blair—Mary Marble & Co.—Sybil Vane.

## PITTSBURGH.

Davis—The Vivians—Polly & Oz—Dolly Kay—Emmet DeVoy & Co.—Bert Errol—B. & B. Wheeler—Marmain Sis. & Schooler.

## ROCHESTER.

Temple—Margot & Francols—Ralph Samly—Clark & Bergman—Bowers, Walters & Nora Norine—Jean Chase & Co.—Bob. Hall—Marlett's Mann.

## SYRACUSE.

Keith's—John S. Blundy & Bro.—Beatrice Herford—Dennis Sisters—Billy Arlington & Co.—Swift & Kelly—Bradley & Ardine—Russian Cath. 4—Kennedy & Nelson.

## TOLEDO.

Young & April—Ed. E. Ford—Bert Fitzgibbon—Rajah—Dennis Scanlon & Bros.—Paul Decker & Co.—Worden Bros.

## TORONTO.

Shea's—Bud Snyder & Milano—Young & Wheeler—Ida M. Chadwick—H. J. Connolly & Co.—Vernon Stiles—Lora Pierpont & Co.—Samaroff & Sonia—McDevitt Kelly & Co.

## WASHINGTON.

Keith's—Mr. & Mrs. Norcross—Chas. Irwin—Morris & Campbell—Hymans & McIntyre—Eleanor & Williams—4 Lamey Bros.

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## For Next Week

## ORPHEUM CIRCUIT

## CHICAGO.

Palace—Harry Carroll & Co.—Wm. Mandell Co.—A Touch in Time—McConnell Sisters—Jerome & Newell.

## CALGARY.

Orpheum—Barr Twins—Bobbe & Nelson—Daisy Nellie—\$5,000 a Year—Kellam & O'Dare—J. & N. Olmes—Herbert Trio.

## DULUTH.

Orpheum—Kitty Gordon—Resista—Ford & Cunningham—Dotson—Buch Bros.—Jack Wilson—Hunting & Francis.

## DES MOINES.

Orpheum—The Sirens—Yates & Reed—Gardner & Hartman—Kane & Herman—Hayataka Bros.—Norman Telmo—Piller & Douglas.

## DENVER.

Orpheum—Lovett's Concentration—Nelson & Cronin—Shaw & Campbell—Jack Trainor & Co.—Charles Kenna—Davis & Chadwick—Challen & Keke.

## KANSAS CITY.

Orpheum—Mme. Dore's Operalogue—Bevan & Flint—Roy La Pearl—Orren & Drew—Horlick & Sarapha Sisters—Oliver & Olin.

## LOS ANGELES.

Orpheum—Under the Apple Tree—Seven Bricks—Primrose & Elly—Wallace Galvin—Coley & Jaxon—Emma Haig & Co.

## LINCOLN.

Orpheum—Singer's Midgets—Modern Simon Legee—Wilson & Larsen—Jenks & Allen—Marie Gasper—Four Aces.

## MINNEAPOLIS.

Orpheum—Bothwell Browne & Co.—McCormack & Irving—J. & M. Harkins—Homer Miles—Royal Gascoignes—Smith & Miller.

## NEW ORLEANS.

Kitty Doner & Co.—Chas. Wilson—Chas. Howard—Pulo & Palet—LaDore & Beckman—Daisy Dean—Lucy Gillett.

## OMAHA.

Orpheum—Bronson & Baldwin—Wyatt's Lads & Lassies—Duffy & Sweeney—Dunham & Williams—Dave Harris—The Love Game—Dainty Marie.

## OAKLAND.

Orpheum—Bits & Pieces—La Graciosa—J. Ross Johnson & Co.—Adler & Dunbar—Clifford & Willa—Welch, Mealy & Montrose—Asaki & Taki.

## PORTLAND.

Orpheum—Music Land—Lord Chester & Co.—Story & Clark—Rose & Moon—Tuck & Clare—Powers & Wallace—Henry's Pets.

## ST. PAUL.

Orpheum—Nellie Nichols—Solly Ward & Co.—Henri Scott—Nelson & Barry Boys—Rubeville—3 Weber Girls—Maj. Jack Allen.

## SALT LAKE CITY.

Orpheum—The Love Shop—Follow On—Sidney Phillips—Cabill & Romaine—Ed. Marshall—Reno—Jackie & Billie.

## SACRAMENTO AND FRESNO.

Orpheum—Shella Terry & Co.—Frank Wilcox & Co.—Carlton & Ballew—Neal Abel—The Brants—Stanley & Birnes—Lawton.

## SAN FRANCISCO.

Orpheum—Harry Fox & Co.—Billy Shoen—Dewey & Rogers—Three Lordons—4 Harmony Kings—Wallis Clarke & Co.—Wastiska & Understudy.

## SEATTLE.

Orpheum—Flirtation—Reed & Tucker—Herman & Shirley—Mullen & Francis—Morgan & Kloter—Jas. & Etta Mitchell—Imhof, Conn & Corinne.

## VANCOUVER.

Orpheum—Varieties of 1920—Emily Darrell—Glenn & Jenkins—F. & M. Britton—McCormack & Wallace—DeKock Troupe.

## WINNIPEG.

Orpheum—Spirit of Mardi Gras—Bert Baker & Co.—Leipzig—Guy Wendick & La Due—Willie Hale & Bro.—Cloud & Marion—Sabbott & Brooks.

## PANTAGES CIRCUIT

## WINNIPEG.

Pantages—Four Bonchas—Mabel Blondell—Dent-shawn Dancers—Kennedy & Francis—Rigoletto Bros.

## REGINA AND SASKATOON.

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarland Octette.

## EDMONTON.

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—Four Renees—Schwartz & Clifford—Sweet Sweeties.

## CALGARY.

Pantages—Selma Braatz—Rubini Ross—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

## GREAT FALLS AND HELENA.

Pantages—Lincoln Vernon—Perry Hussey—"Pot Pourri"—Six Venetian Gypsies—King & Irwin—Four Fantinos.

## BUTTE.

Pantages—Will Morris—Morgan Sisters—Hughie Clark—Giddy & Giddy—Ranis Fudkin.

## SPOKANE.

Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

## WALLA WALLA AND NO. YAKIMA.

Pantages—Fulton & Mark—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

## SEATTLE.

Pantages—Lamb Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorens & Wood—6 Harlequins.

## VANCOUVER.

Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

## VICTORIA.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

## TACOMA.

Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kuhns—Mammy's Birthday.

## PORTLAND.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

## TRAVEL.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—4 Hursleys.

## SAN FRANCISCO.

Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

## OAKLAND.

Pantages—Broslus & Brown—Taylor & Francis—Barney Williams & Co.—Ward Bros.—Anna Maybelle and Jazz Band.

## LOS ANGELES.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

## SAN DIEGO.

Pantages—Bell & Gray—Ushers Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

## LONG BEACH.

Pantages—Alaska Duo—Noodles Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

## SALT LAKE.

Pantages—Scheppe's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

## OGDEN.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

## DENVER.

Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

## TRAVEL.

Pantages—Misuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

## POLI CIRCUIT

## BRIDGEPORT.

Poli's (First Half)—Flying Huscels—Curtis & Fitzgerald—Arthur Hartley—Bobby Heath Co.—Jazzology. (Last Half)—Graham's Marionettes—Johnson & Parsons—Fennell & Tyson—Raymo & Rogers—Georgette, Ltd.

Plaza (First Half)—Royal Sydneys—Saxton & Farrell—Hibbert & Malley—Melody Land. (Last Half)—Togetti & Bennett—Robb & Hollis—Ash & Hyams—Natural Voice.

## HARTFORD.

Capitol (First Half)—Chabbert & Tortini—Great Hoard—Lou & J. Archer—Stone & Hayes—Four Fords. (Last Half)—Frank & M. Wilbur—Wilmot Goodwin & F. Austin—Quinn & Caverly—Not Yet Marie.

Palace (First Half)—Cliff Bailey Duo—Baldwin & Sheldon—Robb & Hollis—Beatrice Morgan—Ash & Hyams—The Camerons. (Last Half)—Eddie & Hilda—Marks & Rosa—Myrtle & Mason—N. S. Jerome Co.—Jack Inglis—Jazzology.

## NEW HAVEN.

Bijou (First Half)—Togetti & Bennet—Johnson & Parson—Orth & Coleman. (Last Half)—Morlen & Rex—Beaslie & Powers—Tip Top Revue.

Palace (First Half)—Grahams & Marionette—Dave Ruth—Fennell & Tyson—Raymond & Rogers—Georgette, Ltd. (Last Half)—Flying Russells—Saxton & Ferrell—Curtis & Fitzgerald—Dan Holt & Co.—Bobbie Heath Co.—Four Fords.

## SPRINGFIELD.

Palace (First Half)—An Artistic Treat—Myers, Burns & O'Brien—Summertime—Jarvis & Harrison—Melody Dance. (Last Half)—Fenwick Girls—Watts & Hawley—Lou & Jean Archer—Frederick & McIntyre—Tom Browns Mus. Highlanders.

Poli's (First Half)—Castleton & Play—Grace Hayes & Co.—Frank L. Halls & Co.—Bernvici Bros.—Elizabeth Brice Co. (Last Half)—Piquo & Fellows—Gates & Finley—Hall & Shapiro—Neuman's Revue.

## WORCESTER.

Poli's (First Half)—F. & M. Wilbur—Wilmot Goodwin & F. Austin—Dan Holt & Co.—Watts & Hawley—Tom Browns Mus. Highlanders. (Last Half)—An Artistic Treat—Dave Roth—Summertime—Stone & Hayes—Melody Dance.

Plaza (First Half)—Fenwick Girls—Moore & Gray—Nat. S. Jerome Co.—Quinn & Caverly—Natural Voice. (Last Half)—Cliff Bailey Duo—Morrissey Girls—Beatrice Moran Co.—Melody Land.

Poli's (First Half)—Morlen & Co.—Marks & Rosa—Pedk & McIntyre—Not Yet Marie. (Last Half)—Royal Sydneys—Rollison & Jekerie—Great Howard—Hibbert & Malley—The Camerons.

## F. F. PROCTOR

## Week of October 4

## NEW YORK CITY.

51st St.—Mrs. Gene Hughes—Emma Carus—Hendricks & Stone—Miller & Mack—Gems of Art.

5th Ave. (First Half)—Butler & Parker—Maxine Bros. & Bobby—Hewitt & Mitchell—Sylvester Schafer Co.—Davis & Rich—Belle Montrose. (Last Half)—Murdoo Franklin & Ross—Bungalow Love.

Broadway—Armstrong & Downing—Davis & Pello—Jimmy Lucas—Mme. Ellis—Saraniff & Jo Jo—Sampell & Leonhardt—Welcome Home.

Regent—Gaxon & Cole—Sam Nan Co.—Dolly Kay—Ovan Bros.

Colosseum (First Half)—Trip to Hitland—Walter Manley—Gallagher & Martin—Mirano Bros.

(Last Half)—Chris. Richards—Yip Yip Yip—hankers.

128th St. (First Half)—In Old Madrid—Jim & B. Morgan. (Last Half)—McGowan & Chaney—Wilkins & Wilkins—10 Navassar Girls—Bert Hanlon.

58th St. (First Half)—Clinton & Rooney—Otto & Sheridan—Harry Cooper—Mellyar & Carson—Fred & A. Pelay—Everests Circus—Kuter Claire & Kuter. (Last Half)—Fronzini—Hazel Harrington—Howard & Sadler—Flo Lewis & Co.

23d St. (First Half)—Navassar Girls—Denny & Barry—Melville & Stetson—Boyle & Boyland—Kiss Me Sweetheart. (Last Half)—Fox & Ward—Chas. F. Fletcher—Sweeties.

Harlem Opera House (First Half)—Flo Lewis Co.—Sweeties—True Pals—Camilla Birds. (Last Half)—Nana Sullivan Co.—Clinton & Rooney.

Mt. Vernon (First Half)—Yip Yip Yaphankers—Donovan & Lee—McLooon Franklin Rose—McGowan & Chaney—Sarah Padden Co. (Last Half)—Rex—4 Marx Bros.—Mabel Burke Co.—Belle Montrose—Lester & Chlyt.

Yonkers (First Half)—Fronzini—Hazel Harrington—Herman Timberg—Norton & Lenna—Napier & Yvonne. (Last Half)—McLallen & Carso—Otto & Sheridan—Harry Cooper—Trip to Hitland—Gara Zora.

## BROOKLYN, N. Y.

Prospect (First Half)—Chas. L. Fletcher—4 Mark Bros.—Mabel Burke—Bert Hanlon—Camille Trio. (Last Half)—Tom Dooley—Sanson & Della—J. & B. Morgan—Sarah Padden Co.

Greenpoint (Last Half)—Sanson & Della—Howard & Sadler—Inna Bros.—McDermott & Stanley—Parahyia—Duffy & Mann. (Last Half)—Curtis & Vernon—Emily Ann Wellman—Donovan & Lee—Larry Harkins.

Flatbush—Rose Clare—Irving & J. Kaufman—Gibson & Connell—Donald Sis.—James Thornton. Hendersons (Last Half)—Louis & F. Berkoft—George Leonard—Grace Dora—Soul Mate. (Last Half)—Mirano Birds—Sam Home—Evans—Davis & Rich—6 Musical Mosses.

## ALBANY.

(First Half)—Great Johnson—Bennett Wind—Hart, Wagner & Mildred—Jack Marley—Making Movie. (Last Half)—Violet & Charles—Stevens & Brunell—Ruth Curtis Jazz Band—Lucy & Harris—Making Movie.

## AUBURN.

(First Half)—Jennie Middleton—Ahearn & Peterson—Mack Adams Co.—Jean Granes—Some Babe. (Last Half)—Parker Bros.—Meridith & Snooser—Walter Fenner—Whitney & Wilson—8 Vassar Girls.

## ALTOONA.

(First Half)—Klutinas Animals—Joe Armstrong—Rose Revue—Rosa Wyse Co.—Royal Hawaiians. (Last Half)—Martinet & Syl.—Lyle & Emerson—Van & C. Avery—Ryan & Bronson—Anore & Poole Mus. Girls.

## ALLENTOWN.

(First Half)—Follis Sis.—Archer & Belford—Downing & Bunnin—Wah Let Ka. (Last Half)—Cliff Clark—Diamond & Brennan—The Leightons—Wah Let Ka.

## BINGHAMTON, N. Y.

(First Half)—Shelvey Boys—Jason & Harrigan—Miller & Bradford—Joe Hurst—Montgomery & Allen—Haig & Lavers—Delmar & Kaib. (Last Half)—Eddie Badger—Stone & Hale—Sonja Meroff—Japanese Honeymoon—Lazar & Dale.

## BRIST



# RAY SHERWOOD Says:

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# "HAWAIIAN TWILIGHT"

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

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Dir. OTTO SCHAFER

AMERICAN, OCT. 12-13-14—CATCH US.

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SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

## MIKE SACKS

"OH BABY" COMPANY.  
PLAYING K. & E. TIME.  
REGARDS TO FRIENDS.  
MASON THEATRE, LOS  
ANGELES, CAL., OCT. 11-14.



## LANCASTER.

(First Half)—Lewhoffman—Marshall Connors—J. C. Lewis & Co.—Dunham & Turner. (Last Half)—Clown Seal—Devine & Williams—Gallagher & Howard—Fox & Barton.

## McKEESPORT.

(First Half)—Alonso Cox—Van & York—Anthony & Arnold—McLaughlin & Evans. (Last Half)—Gladys Green Co.—Gladys Green Co.—Brown & DeMont—George & Rosener—Dixie Lynch & Dixon.

## MIDDLETOWN.

Pagana—Barnes & Lorraine—Marie Dorr—Golden Gate Trio.

## MORRISTOWN.

(First Half)—Kondl Gallaway—Dave Manley—Maxwell Quintette. (Last Half)—LeMere Bros.—Jack—Jack Doyle—Lee Marchantes.

## NEW BRITAIN.

(First Half)—Lavere Bill & Drey—Marie Dorr—Annette & Rose—Eva Fay. (Last Half)—McIllyar & Hamilton—Dave Manley—Holliday & Willetto—Eva Fay.

## NEW LONDON.

(First Half)—Homer Romaine—Mary & Anna Clark—Austin & Allen—Lumm Cantor. (Last Half)—Golden Gate Trio.—Laver & B. Decker—Hewitt & Mitchell—Skating Hamiltons.

## NORTH ADAMS.

(First Half)—Marguerite & Alvarez—Widl—& Sadie—Garroll & Sturgies—Jim Dougherty—Victoria & Georgetti. (Last Half)—Homer Romaine—Jennie Middletown—DeVore & Worth—Frankie Fay & Co.

## NEWARK.

(First Half)—Leon Eroll & Co.—Zelds & Santley—Harry Mason—Brown & Western—Liberty Girls—Dancing Melodies—Little Him. (Last Half)—Irene Francis.

## OLEAN.

(First Half)—Lark Lanning—Eleanor Pierce Co.—Eddie Badger—Bardnolds Dogs. (Last Half)—

## VAUDEVILLE BILLS

(Continued from Page 21)

May & May—All American Troupe—Lawrence Crane Co.—Jim & Irene Marilyn.

## PHILADELPHIA, PA.

Grand St.—McIllyar & Hamilton—Elizabeth & Solti—Camillas Birds.

Wm. Penn (First Half)—Stuardt & Mercer—Manning & Hall—Herman Lieb—Ashley & Deltrich—On the Mississippi. (Last Half)—Denno Sis. & Cody—Bob Milliken—Adelaide & Dwyer—Barick & Davis—Tommy Allen & Co.

Keystone—3 Bobbs—Reilly Setts & Claire—Hal. Johnson Co.—Allman & Mayo—Garden of Love. Girard—Clown Seal—Sherman & Pierce—Chas. Barney Co.—J. & J. Fields—Novelty Minstrels. (Last Half)—Lew Hoffman—Marshall & Connors—Manning & Hall—F. LaRene & Co.

Allegheny—Edna Dreon—Denny & I. Hurley—McCart & Stewart.

Grand Opera House—Cook & Smith—Noppon Duo—Briscote & Raugh—Mildred Holliday Co.—Clifford Wayne Trio.

## PITTSBURGH.

Mitchell Bros.—Drisko & Earl—Mabel Page Co.—Mona Gray Co.—Dale & Irwin—Gil Mack & Girls—Harry White.

## POUGHKEEPSIE.

Great Johnson—Fred & M. Dale—Ethel Clifton Co.—Anderson Goines—Palfrey Hall & Brown.

## PAWTUCKET.

(First Half)—Winkle & Dean—Marion Brown—Dancing McDonalds. (Last Half)—White's Enter—Bentley Bros.—Creedon & Walsh—Nai Tai Tai.

## PASSAIC.

(First Half)—Monde—Nestor & Haynes—Ernest & Singletow—Southern Four—Silverlakes. (Last

Half)—Musical Trio—Lad & B. Shannon—Hart Wagoner—Homer Brown Co.—Winton Bros.

## PITTSBURGH.

(First Half)—Kartell—Grandee Dryant—Elsie Kolgard—Dunham & O'Malley—Frankie Fay.

(Last Half)—Marguerite & Awarrel—Marguerite Awaces—Mildred Sisters—Jack Marley—Victorian Georgetti.

## PETERSON.

Broadway 4—Gallagher & Howard—3 Victors—Lillian eVrnon—Lampings.

## READING.

(First Half)—Kafka & Stanley—Wood & Wyde—Bobbie Folsom—LeMaire & Hayes. (Last Half)—Slebiul & Nagel—Pierce & Groff—Eddie Tannor Co.—Henry & Moore—Astrcraft Revue.

## STEUBENVILLE.

(First Half)—Mauro Bros.—Corine Arbuckle—Al. Conrad Co.—Duncan & Lynn—Old Black Joe Land. (Last Half)—Alonso Cox—Mason & Dunn—Quillan Trio—Dot Marsell & Boys.

## SCHENECTADY.

(First Half)—Trennell Trio—Stevens & Brunnell—Walter Fennel—The Volunteers—Ruth Curtis & Jazz Band. (Last Half)—The Reynolds Trio—Ahearn & Peterson—Some Baby—Aileen Stanley—Mantell Co.

## SYRACUSE.

(First Half)—Clairmont Bros.—Jim & Flo Bogard—Arthur Dunn Co.—Joe Byron Totten—Whitney & Wilson—By Vassar Girls. (Last Half)—Lockhart & Luddy—Bennett Twins—Jack & Naylor—Hazel Green—Jean Kraneas—Solti Duo & Brochell.

## STAMFORD.

(First Half)—Rollison & Jefferi—Barnes & Lor-

raine—Hank Brown—Les Marchantes. (Last Half)—Monde—Annette Rose—Browaway Four.

## SHENANDOAH.

(First Half)—Curry & Graham—Bob Milkien—Repario & Ogoddy—Married Via Wireless. (Last Half)—Joe & Johnny Fields—C. Hough & Boys—Taylor, Howard & Them—J. C. Lewis & Co.

## SARATOGA.

Patrice & Sullivan—Grenlee & Drayton—3 Dunham & O'Malley.

## NEW YORK CITY.

American (First Half)—Plunkett & Romaine—Cowboy Williams & Daisy—De Lea & Orma—Beck & Stillwell—Black & White Revue—Olive Smythe—Big Surprise—Frank Ward—Bohn & Bohn. (Last Half)—Fred & Elsie Burke—Sheppard & Dunn—Some Baby—White, Hart & Cook—Edward Farrell & Co.—Rule & O'Brien.

Victoria (First Half)—Ed. Hill—Kenna Sisters—Mercedes—Anthony & Arnold—Gypsy Trio. (Last Half)—Kinzo—Olive Smith—Mercedes—Jack & Tommy Weir—Gen. Pisano & Co.

Lincoln Sq. (First Half)—Cross & Santoro—Chief Eagle Horse—Martha Russell & Co.—Monte & Lyons—Some Baby. (Last Half)—Bohn & Bohn—Delbridge & Gremmer—Overbolt & Young—Harry Hines—Jack Martin Trio.

Greely Sq. (First Half)—Kinzo—Deamond & Kuebill—Walter Kaufman—Dr. Joy's Sanitorium—Sherman, Can & Hyman—Jack Martin Trio. (Last Half)—Cross & Santoro—Lillian Calvert—De Lea & Orma—Frank Ward—Josie Flynn's Minstrels.

Delancey St. (First Half)—Palmer's Canines—Lillian Calvert—Lyle & Virginia—Josie Flynn—Mumford & Stanley—The Cromwells. (Last Half)—Geor. W. Moore—Chief Eagle Horse—Monte & Lyons—Mertha Russell & Co.—Sherman, Van & Hyman—Johnny Singer & Dolls.

National (First Half)—Bayle & Patsy—Barton & Sparling—C. Wesley Johnson & Co. (Last Half)

(Continued on page 30.)

## A SENSATION

ERNEST R. BALL

The World  
Famous ComposerTogether  
with

MAUD LAMBERT

Singing His Latest and Greatest Ballad Success

## DOWN THE TRAIL

TO HOME SWEET HOME

Orchestrations in 6 keys—Eb (c to c), F (d to d), G (e to e), Ab (f to f), Bb (g to g), C (a to a). Band Arrangements in 2 keys—Ab, Bb. Quartet Arrangements for Male, Female and Mixed Voices. The Male Quartet Arrangement by RUPE BENNET, Well Known Voice Expert. Trio Arrangement for Male Voices. Duet Arrangements with lead for High or Low Voice.

DON'T FORGET—He is also responsible for LET THE REST OF THE WORLD GO BY  
Still the Greatest Ballad Hit in the Country

Take Advantage of Our Coast to Coast Service

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BARNEY HAGAN  
308 Pantages Bldg., San Francisco, Cal.  
ED EDWARDS  
35 S. 9th St., Philadelphia, Pa.  
JOS. L. MANN  
424 Barth Block, Denver, Colo.

DOC HOWARD  
8 Bodman Bldg., 621 Main St., Cincinnati, O.  
MORT NATHAN  
209 Superba Theatre Bldg., Los Angeles, Cal.  
JACK LAHEY  
218 Tremont Street, Boston, Mass.  
R. B. HOLMES  
54 State Street, Detroit, Mich.

H. ROSS McCLURE  
Emporium Mercantile Co., St. Paul, Minn.  
HARRY WALKER  
Gaiety Theatre Bldg., Kansas City, Mo.  
JACK CROWLEY  
18 Belknap Street, Providence, R. I.  
ROBERT EDGAR  
500 Montellus Bldg., Seattle, Wash.

SYDNEY KLEIN  
25 Whitmore Apts., Salt Lake City, Utah.  
CHAS. WARREN  
7A Solo Square, London, W. I., England  
JOHN MAHER  
5051A Delmar Ave., St. Louis, Mo.  
ARTHUR WHITE  
406 Lindley Bldg., Minneapolis, Minn.



Hear It! Try It!

**Just out** **GYPSIANA** **The Irresistable Fox Trot**

Chas. E. Roat Music Co.  
Publishers of Successful Music Only

Battle Creek Michigan

WITH  
"OH-SY JINGO"  
PLAYING  
K. and E. CIRCUIT

ALEX SAUNDERS

THAT FUNNY LITTLE HEBREW

DIRECTION  
IKE  
WEBER

GARA ZORA

Personal Direction Wm. Wolfenden

In Vaudeville  
Playing  
Keith Time

## Princess Oretta &amp; Co.

"In Aloha Land"

Singing, Dancing and Instrumental  
Tropical Fantasy. Direction Bruce Dufus.



RICH "SHORTY"

HARRY T.

# McAllister & Shannon

WITH JACOBS &amp; JERMON'S "FLASHLIGHTS OF 1920"

WEEK OF OCT. 4, MINER'S, BRONX, NEW YORK

WEEK OF OCT. 11, CASINO, BROOKLYN

## STARS OF BURLESQUE

Doing Wop  
Returning  
After 4 Years  
in the Movies  
with  
Victory Belles

# BEN MOORE

Working  
For a  
Real Man  
James E. Cooper

HONEY  
GIRL  
SOUBRETTE  
SEE ME WITH

# MATTIE (BILLIE) QUINN

HARRY  
HASTINGS  
BIG  
SHOW  
COLUMBIA  
CIRCUIT

FEATURING HIS  
LATEST SUCCESSES  
BLUE DIAMOND  
AND NAUGHTY BLUES

# NAT MORTAN

THE KING OF JAZZ

BOOKED TO JEAN BEDINI BY HARRY BESTRY

WATCH THE HAT SHIMMY  
WITH JEAN BEDINI'S  
PEEK-A-BOO  
COLUMBIA, NEW YORK,  
THIS WEEK

FEATURED  
WITH

# GEO. P. MURPHY

THE BIG  
WONDER  
SHOW

THE  
REFINED  
PAIR

# A. William YOUNG & MAYO Mona

STRAIGHT

INGENUITY

WITH  
PUSS  
THANKS TO  
MAURICE  
CAIN

WATCH  
THIS BOY;  
NO SPEED  
LIMIT

# HARRY HOWARD

JUVENILE  
WITH  
GROWN UP  
BABIES

PRIMA  
DONNA  
MY FIRST  
SEASON  
IN BURLESQUE

# Louise Mersereau

WITH  
BATHING  
BEAUTIES  
MANAGEMENT  
IKE WEBER

SOUBRETTE  
SECOND  
SEASON  
WITH  
BATHING  
BEAUTIES

# HELEN LLOYD

DIRECTION  
ROEHM  
AND  
RICHARDS

FEATURED  
COMEDIAN  
WITH  
BERNSTEIN AND  
GALLAGHER'S  
BATHING BEAUTIES

# JACK HUNT

SEASON  
1919-1920  
1921-1922  
1923

HAVEN'T A  
MINUTE TO  
MYSELF  
WITH

# JIM HORTON

ROSE SYDELL'S  
LONDON BELLES  
THIS SEASON.  
GET ME?

PRINCIPAL  
COMEDIAN  
DIRECTION  
IKE WEBER

# HERBIE GLASS

WITH  
SOCIAL  
FOLLIES



## MINSKY PUT ON OLD TIME SHOW LAST WEEK AND PLEASED

One of the best shows we have seen down at Minsky Brothers National Winter Garden in many a day was there last week. It was one of those variety burlesque shows with a little bit of everything in it. It had bits, girls in tights and others in lingerie, good singing and clever dancing, while the comedy part of the program was excellently cared for. The scenery was bright and the costumes and electrical effects in keeping with the show.

Jack Shargel, Frank Mackay and Dave Shafkin were the comedians, and we have never seen any of these boys work better and get more laughs than they did last Tuesday afternoon. James X. Francis not alone did his straight, but an excellent Chinaman as well, in the Chinatown scene. Jack Sheehan, a new man at this house, is all that one would want as a juvenile. He sings, dances, can talk and is a clean-cut looking fellow who can wear clothes. He fits in well here.

Lucille Rogers was in fine voice and rendered her two numbers with ease. "Heart of a Rose" and "Naughty Waltz" were never sung better. This young lady has a cultivated voice of rare value, which was appreciated by the audience that well filled the house.

Miss Mabelle sang "When You Were Mine," "Sweetheart Blues" and "One Hundred Years Ago" in clever manner. She also handled herself exceptionally well in all the scenes she was in.

Babe Wellington scored in her numbers, doing "Japanese Sandman" to the liking of all those present. She also displayed a lot of nifty dancing in her numbers and did well in the bits.

Mildred Howell, another new member of the company, amazed the house by her beauty and pretty figure. She is a cute little thing, with a most pleasing personality. She wore pretty dresses. We remember Miss

Howell with the Jack Reld Show several years ago and she has improved in many ways since. She reads lines and can put her numbers over better now.

Emily Clark works well and displays more ginger in her numbers than formerly.

The "union" bit, which has been revised from the "politician" bit, was well taken care of by Shargel, Mackey, Sheehan and the Misses Maybelle, Wellington, Howell and Clark.

The "lingerie" bit was cleverly worked up by Shafkin, Shargel, Francis, Sheehan and five chorus girls, as living models. The bit finished with Francis singing a lingerie number, assisted by the chorus.

The "musical union" bit was next and won a number of laughs as given by Mackey, Shargel, Shafkin, Sheehan and the leader.

The "cop and seltzer" bit, done in one with a special drop, was funny, as Shargel, Mackey, Sheehan and Miss Wellington did it.

The Chinese scene was good and opened with Francis singing "China Dreams," which went over finely. Shafkin did a good dope bit here, as well as rendering a recitation. Sheehan also did a fine dope bit, while Shargel and Mackey worked up the comedy. Francis, Mackey, Shargel and Sheehan harmonized well together in singing a chorus.

Miss Rogers cleaned up in her specialty in one, in which she sang two numbers, one in Italian and the other in Jewish. She was called upon to make a speech after taking a number of bows.

The "paper hanging" bit brought back the comedy part of the show again, much to the delight of the audience. In it were Shargel, Shafkin, Mackey, Francis and Miss Maybelle. Shows like this one are sure to bring business to this house. They seem to be the kind they want here. The girls in the chorus look pretty and work well. Sid.

### PUTS SISTER IN SHOW

Trixie Ayers, soubrette of the "Parisian Whirl," now has her sister with the show. She joined last week at the Bronx. She is known as Mary Duffy.

## BURLESQUE NEWS

(Continued from Page 14 and on 27)

## STARS OF BURLESQUE

My Friends Say I'm Clever.  
My Enemies Won't Admit It.

# TOM HOWARD

Producing for B. F. Kahn,  
Union Square Theatre

The  
Campbell  
Kid

# EDNA KNOWLES

Soubrette of  
Herk and Pearson's  
Hits and Bits

PERSONAL  
MANAGER,  
GEO. KING,  
CARE OF  
BESTRY'S  
OFFICE

# ARNETTE CREIGHTON

WITH  
JEAN BEDINI'S  
PEEK-A-BOO

THE  
JAZZ  
WOP  
AND  
PRIMA  
DONNA

RALPH

# Rogers and Donnelly

ELSIE

A  
BIG  
SUCCESS  
WITH  
THE BIG  
SENSATION

PRIMA DONNA  
STEP LIVELY GIRLS  
LATE OF A. E. F. IN  
FRANCE AND GERMANY

# LOUISE CARLYLE

PERSONAL  
DIRECTION  
EMMETT  
CALLAHAN

SOUBRETTE  
PARISIAN.  
WHIRL

# TRIXIE "PATSY" AYERS

DIRECTION  
GEO. M. KING  
and  
HARRY BESTRY

# JACK CALLAHAN AND BROADHURST

MYSTERIOUS TRAMP

DANCING DOPE

GEORGE

WITH  
GOLDEN CROOKS

YARD  
AND  
A HALF  
OF  
SPEED

# WEE MARY McPHERSON

WITH  
PAT  
WHITE'S  
GAIETY  
GIRLS

# INGENUE MYRTLE ANDREWS

BROADWAY  
BELLES

AUSTRALIAN  
SONGSTRESS  
PRIMA  
DONNA

# LILLIAN ROCKLEY

PAT  
WHITE  
GAIETY  
GIRLS

INGENUE WITH  
THE PRIMA DONNA  
VOICE

# MABEL BEST

WITH GOLDEN CROOKS  
DIRECTION  
HARRY BESTRY

MY FIRST SEASON  
IN BURLESQUE

YES, I'M  
NEW TO  
BURLESQUE

# GLADDIE RILEY

WITH  
POWDER  
PUFF REVUE

SOUBRETTE

SPEEDING  
ALONG ON  
THE AMERICAN  
CIRCUIT

# BETTY PALMER

THIS  
WEEK  
GRAND,  
TRENTON



A SONG THAT'S DIFFERENT  
**"WHISPERING"**

It takes three minutes to learn it and a  
 year to forget it

You'll sing it eventually; why not now?

Nothing like it published

MELODY BALLADS

Louisiana  
 Do You Know  
 Planning

Sherman  Clay & Co.

SAN FRANCISCO

Fox Trot Ballad Hits

Algiers  
 Crystal Ball  
 California Sunset

# AMETA

## THE PARISIENNE MIRROR DANCER

Only act of its kind with most gorgeous color effects. After an absence of four years, touring through Japan, China, South America and now again appearing for the Keith Vaudeville Exchange

THIS WEEK (Oct. 4) B. F. KEITH'S ALHAMBRA THEATRE

Direction H. B. MARINELLI

# DOYLE & WEBB

SINGING, TALKING AND DANCING

Direction MATHEW and MILLER

# JOHNNY BLACK & DARDANELLA

ORPHEUM CIRCUIT

Dir., BART McHUGH—Stage Mgr., E. W. VEIL

LEWIS & GORDON Present

BOB CURTIS AND FITZGERALD JACK

NOVEL SKIT

"ODD BITS OF NATURE"

BOOKED SOLID  
 KEITH CIRCUIT



## JOHN KOHL LOCKED UP

John Kohl, son of the late E. C. Kohl who, with George Castle, owned the Kohl and Castle circuit in Chicago and built and owned the Majestic Theatre in that city, was arrested this week on the complaint of Ray Myers, assistant booking manager of the Orpheum circuit, the charges being disorderly conduct.

Kohl, who is the husband of Vinie Daly, entered the Orpheum office in the Palace Theatre Building, and used abusive language to Martin Beck, Mort Singer and Frank Vincent, according to the story told the police, and also made a move as if to draw a gun, at the same time threatening the lives of the persons in the office including the complainant.

Following the death of his father, Kohl inherited, with his mother, vast interests in theatrical enterprises with which his father was associated. Bail was fixed at \$500 but no one appeared to furnish it.

## THORNTON MUST ACCOUNT

Jim Thornton was served with an order signed by Surrogate Cohalan early this week directing him as administrator of the estate left by his late wife, Bonnie, to file an inventory of her personal property with the Clerk of the Surrogate's Court on or before September 28, or show cause on October 5, why he shall not be ousted from his position of trusteeship and punished for contempt of court as well.

A previous order could not be served on Thornton, as he was on the road and this action of the Surrogate is based upon a petition filed by the decedent's mother, sister and brothers, Mrs. Grace Cox, Mary and Joseph Cox, all of Brooklyn.

## ELMAN COMPLETES SCORE

Mischa Elman will arrive here on the Olympic within the next week with the completed score of the operetta which he has written for Flo Ziegfeld, and which will be produced in America in December. It is based on the story of Richard Harding Davis entitled "Soldiers of Fortune," with an adaptation made by Augustus Thomas. Elman wrote the operetta in Belgium where he recently received a decoration from King Albert.

## LEAVE SID GRAUMAN

SAN FRANCISCO, Oct. 2.—Arthur Kay, director of Sid Grauman's Sunday concerts, has resigned as Musical-Director-General of Grauman's Los Angeles theatres. Incompatibility of artistic ideals is given as the reason. Jess Crawford, solo organist, and Ted LeBerthon, publicity director, have also resigned in approval of Kay's artistic policy. Mishu Gutterson, recently of the Rivoli Theatre, Portland, has succeeded Kay.

## FLO WALTON OPENS 18TH

Florence Walton, the dancer, arrived from Europe last week and immediately made arrangements to appear in vaudeville again. She will open at the Palace on October 18, as headliner, assisted by Barney Fagan.

WITH

BARNEY GERARD'S  
"FOLLIES OF THE DAY"

## LEAVING CHICAGO

CHICAGO, Oct. 3.—Five shows have announced their closing here.

"Aphrodite," which has been playing to capacity houses at the Auditorium will enter upon its last week there to-morrow night, closing on October 9. Present indications are that, including the final week of its four weeks' run at that theatre, the Comstock and Gest production will have played to a total of \$250,000, which will exceed by \$50,000 the receipts for the first month of its run in New York.

"The Purple Mask," featuring Leo Dietrichstein, will enter to-morrow on its last two weeks at the Studebaker Theatre, closing there on October 16. "Wedding Bells," will cease to chime at the Cort Theatre for Margaret Lawrence and Wallace Eddinger on the same night, this play also entering the final two weeks of its Chicago run.

Al Jolson in "Sinbad" will bid farewell for a time to the Garrick Theatre on October 23, the Winter Garden production entering to-morrow on its final three weeks. The Ed Wynn Carnival has still a month to go at the Illinois Theatre, he bidding adieu to Chicago on the night of October 30.

## PAYING \$27,000 YEARLY

CHICAGO, Oct. 3.—Twenty-seven thousand dollars a year is the sum that A. H. Woods is paying for the Playhouse, in the Fine Arts Building, on which theatre he has taken over the five years' lease which Lester L. Bryant had with the Chapin estate. The new house will open on October 10 with "Scrambled Wives."

## BURLESQUE NEWS

(Continued from pages 14 and 25)

## ACT JOINING "PEEK-A-BOO"

Joe Weston and Grace Eline will replace Jimmie Shea and Clara Carrol with Jean Bedini's "Peek-a-Boo" at the Casino, Philadelphia, week after next.

Weston and Eline are playing vaudeville at present and will be a corking good act for a show of this kind. Weston was last in burlesque with J. Heibert Mack's "Maids of America."

## PEPPLE REHEARSING ACT

CHICAGO, Ill., Oct. 3.—T. Dwight Pepple is rehearsing his miniature musical comedy, entitled "Hello, People, Hello," to open an extended engagement at the Green Mill Gardens on Oct. 6. The production has been played throughout the middle-west for the past two years with Adele Jason in the leading role.

## LEAVING "TWINKLE TOES"

Tom Smith, of the team of Smith and Austin, will close with "Twinkle Toes" next week in Newark. Dave Seed, who recently closed with the "Broadway 'Brevities'" will take his place.

## WATSON HAD \$7,400 WEEK

Billy Watson's "Parisian Whirl" played to \$7,400 at Miners, Newark, the week of Sept. 13 and also played to \$33,000 on the first four weeks of the season.

## STARS OF BURLESQUE

PEGGY HART PHIL

DANCING SPECIALTY

BROADWAY BELLES

FRANK CALLAN & KENYON TOM

DIRECTION ABE FEINBERG

BOOKED SOLID 6 WEEKS, LOEW CIRCUIT

BABE QUINN

SOUBRETTE

BOWERY THEATRE

FLORENCE MASCOTT

INGENUE PRIMA DONNA

Direction—IKE WEBER

"OH BY JINGO" CO.

HELEN RIKHOFF

INGENUE SOUBRETTE

SAM HOWES JOLLITIES, 1920

LILLIAN NORWOOD

SOUBRETTE

SAM HOWES JOLLITIES OF 1920

LEW TURNER

JUVENILE

BEST SHOW IN TOWN

JACK HASKELL

A New Spoke on the Columbia Wheel Doing Straight with Best Show in Town

JACK SHUTTA

TRAMP COMEDIAN

DIFFERENT FROM OTHERS

WITH GIRLS FROM JOYLAND

Before week at STAR, BROOKLYN, write

JACKIE EDISON

Your Pal, at 57 Willoughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

INEZ WHITE

SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

BEATRICE ROGERS

PRIMA DONNA

STROUSE AND FRANKLYN'S ROUND THE TOWN

FRED REESE

STRAIGHT MAN

"VICTORY BELLES"

"In a League of Songs and Smiles"

THIS WEEK  
EMPIRE—BROOKLYN

AT LIBERTY

BERT GILBERT  
Juvenile Eccentric Dancer

SEE

ROEHM  
AND  
RICHARDS

SOUBRETTE

DIRECTION  
ARTHUR  
PEARSON

PATTI MOORE

WITH  
STEP  
LIVELY  
GIRLS

PRIMA DONNA  
OF CLASS  
SINGS IN  
SEVEN  
DIFFERENT  
LANGUAGES

Lucille Rogers

AT NATIONAL  
WINTER GARDEN  
VOICE  
PERSONALITY  
AND  
LOOKS

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN—WITH LENA DALY AND HER "KANDY KIDS" CO.

INGENUE—WITH "WHIRL OF MIRTH" CO.



## DRAMATIC STOCK CO. WANTED

High Class Dramatic Stock Co. for theatre in Prominent California City. Open entire year. Now successfully playing best royalty plays. Weekly change. Can open in three weeks. Submit Proposition With Complete Details. Address STOCKTON THEATRE CO., 621 Gillette Building, 830 Market Street, San Francisco, Cal.



Kola and Jackson

Present

### GYPSY TRIO

in  
8 Miles in 8 Minutes?  
European greatest novelty.  
Always working. Ask  
Alex Pentages.  
Direction Sam Fallow

# SEE

WANTED AT ONCE  
NOVELTY ACTS—SISTER TEAMS—  
DANCING ACTS—PRIMA DONNAS  
—SOUBRETTES

## ROEHM & RICHARDS

216 Strand Bldg. Broadway at 47th St., N.Y.  
TELEPHONE BRYANT 6870-6871

## Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Director—JOE MICHAELS

## ECTOR AND DENA

DIRECTION VICTOR HYDE

PLAYING LOEW TIME

### SUMMERS DUO

VAUDEVILLE'S CLASSIEST AERIAL NOVELTY

Booked Solid Loew Circuit

DR. MARK LEVY

## AUSTIN & ALLEN

PRESCRIBING A TUNE AND DANCE CAPSULE

Personal Direction Jerry Hitchcock—Rose & Curtis Agency.

Booked Solid Keith Vaud. Ex.

## DRAMATIC AND MUSICAL

(Continued from page 19)

### "PITTER PATTER," WITH TUNEFUL SCORE, LOOKS TO HAVE GOOD RUN

"PITTER PATTER." A musical comedy in three acts and five scenes, based on "Caught in the Rain," a farce by William Collier and Grant Stewart. Book by Will M. Hough, lyrics and music by William B. Friedlander. Presented by William B. Friedlander, at the Longacre Theatre, Tuesday evening, September 28, 1920.

#### CAST

Bob Livingston.....John Price Jones  
Bryce Forrester.....Jack Squires  
Violet Mason.....Mildred Keats  
Mrs. George Meriden.....Helen Bolton  
James Maxwell.....Frederick Hall  
Muriel Mason.....Jane Richardson  
"Dick Crawford".....William Kent  
George Thompson.....Albert Warner  
Howard Mason.....Hugh Chivers  
Proprietor of Candy Shop  
George Smithfield  
Street Car Conductor  
George Spelvin  
Butler.....Arthur Greeter

"Pitter Patter" is a very entertaining musical show. Its chief humorous element is William Kent, who performs with his usual ability.

The story of the piece is founded upon a prince who, disguised as a beggar, wins the love of a maiden. In this case, the prince is the excessively bashful but heroic son of a multimillionaire. After having earned a few war crosses by reason of his heroism, for he served as a major, he returns to his native land and rich dad. The latter then sends him to Colorado to investigate the cause of dissatisfaction on the part of the men employed in mines owned by dad. The son reports that the miners are right and that dad and his company are all wrong. This makes dad sore.

So the son remains in Colorado, where he is first discovered as an inept clerk in an ice cream soda emporium. And oh, how he dreads girls! This becomes bruited about among the so-called fair sex, with the result that a bevy of the prettiest in the town are bent on "making" him. One, the daughter of a mushy sort of mining man father, succeeds in arousing his heartfelt passion. But she has to follow him down into a mine to do so. He comes to her party, though, saves her father from the clutches of a trickster who is bent on garnering a valuable vein in a copper mine owned by her father, and, after leaving the house because of a misunderstanding meets the girl in Havana in the next act and— they live happily ever after, presumably.

Some of the lines are real smart. And, as for the music which William B. Friedlander has furnished, it is tuneful throughout. The score contains two outstanding songs that may achieve popularity. These are the *motif* song, "Pitter Patter," and a good, syncopated tune called "They're Jazzing It Up in Havana." But there's a lack of originality about the score which is most evident when the strains of Greig predominate, as they do in the verse of the number called "True Love." On the other hand the lyrics, also credited to Friedlander, are exceptionally fine and singable.

Jane Richardson, as the popular capitalist's daughter, whom young Whitney, alias Dick Crawford (William Kent), ultimately marries, sang prettily and gave a good account of herself in general. Helen Bolton, as a young widow who isn't sure of her husband's demise, looked stunning and sang most acceptably when she was touching the higher notes in her vocal range. And Mildred Keats, as a debutante who is always calling her future husband by his wrong name, danced gracefully.

John Price Jones was an acceptable juvenile, but he would be a much better singer if he permitted his tones to flow out, instead of swallowing them. He would also gain an advantage if he lifted his legs a bit higher when dancing. Others deserving of mention are Jack Squires, who sang better than he acted, Frederick Hall and Albert Warner. Hugh Chivers, as the father of the girl whom the bashful

man falls for, gave a very bad performance, chiefly by reason of the gingerless manner in which he enacted the role.

The girls that make up the ensemble are pretty without exception. Not only have they been well trained in their numbers, but their costumes greatly enhance the charming picture they create throughout the three acts. Dave Bennett deserves special commendation for the skillful manner in which he has staged the dances and the ensemble numbers. In fact, the entire show is exceptionally well staged. The "business" in the last act, in which Kent goes about looking for Miss Richardson, always nearly running into her, is a classic bit in itself. And, as for the settings, they are rich and colorful. The mine shaft in the second act compares favorably with the tenement house scene in "Irene."

Thus William B. Friedlander has presented a musical show which has humor, charm and definite entertainment value.

Perhaps it would be well to mention the names of the members of the ensemble, considering that they function so capably. They are as follows: Elsa Shaw, Dwan Renard, Anne Foose, Billie Vernon, Rae Fields, Hazel Rix, Aileen Grenier, Alice Norris, Florence Davis, Mabel Benelisha, Georgie Cable, Katherine Powers, Sunny Harrison, Estelle Callen, Gertrude Morgan, Florence Carroll, Pearl Grossman, Violet Hazel. The Messrs. Fields, Cagney, Le Voy, Grager, Maclyn, Smith, Jackson and Mayo.

### MARCIN, PLAYWRIGHT, TURNS PRODUCER WITH "THREE LIVE GHOSTS"

"THREE LIVE GHOSTS." A comedy in three acts by Frederic Isham. Presented by Max Marcin, at the Greenwich Village Theatre, Wednesday evening, September 29, 1920.

#### CAST

Mrs. Gubbins.....Beryl Mercer  
Peggy Woofers.....Beatrice Miller  
Bolton.....Emmett Shackelford  
Jimmie Gubbins  
Charles McNaughton  
William Foster.....Percy Helton  
Spoofy.....Cyril Chadwick  
Rose Gordon.....Flora Sheffield  
Briggs.....Charles Dalton  
Benson.....Arthur Metcalfe  
Lady Leicester.....Mercedes Desmore

Serving to usher in Max Marcin, heretofore known only as a playwright, as a producer, "Three Live Ghosts" found its way to the Greenwich Village Theatre on Wednesday evening of last week and was disclosed as a bit of comedy that should entertain. It opened on the road last Spring and, after a short tour, closed to be worked over by the producer and the author.

The story of the piece surrounds a situation growing out of the return of three soldiers, two of them English and one an American, from a German prison camp. All of the trio have been declared officially dead. The American and one of the Britishers are just as well satisfied to have things remain thus, for the latter's mother has collected and spent his insurance money, while the American believes himself to be wanted on a criminal charge. The other Britisher doesn't count, for "Spoofy," as he is called, has been shell shocked and lost his mind as a result.

Perhaps things might have gone all right if "Spoofy" had not wandered out one night and entered his own house, stealing his baby and all the family jewels. Scotland Yard then got busy, with the result that the whole aggregation became implicated. Then "Spoofy" gets a crack on the head and regains his memory; the young American learns that he has been exonerated and our cockney friend gets the girl he wants and the play ends.

Foremost in the cast is Beryl Mercer, the cockney mother who spent her son's insurance so that she might have a wee drop of something stimulating in the house all the time. Charles McNaughton, as the son, also gave an excellent characterization. Others offered capable support.



## "THE MIRAGE," WITH FLORENCE REED, PROVES HIGHLY ENTERTAINING

"THE MIRAGE." A play in three acts by Edgar Selwyn. Presented by Selwyn & Co. at the Times Square Theatre, Monday evening, Sept. 27.

### CAST.

Betty Bond.....Florence Nash  
Mack.....Mildred Whitney  
Wallace (Wally) Stuart  
Reginald Mason  
Mrs. Irene Moreland.....Florence Reed  
Ruth Martin.....Allison Bradshaw  
Mrs. Martin.....Catharine Proctor  
Chester (Chet) Martin  
William Williams  
Al Manning.....Alan Dinehart  
William.....Bert J. Norton  
Mlle. Elise.....Wanda Laurence  
Dolly McMann.....Helen Maginnis  
Henry M. Galt.....Malcolm Williams  
Stanley Northrup.....William Bain  
Charles Stanwood.....John Alexander  
Peggy Arnold.....Evelyn Ferris  
Grace Warren.....Maybelle Elkins  
Edward Godding.....George Le Solt  
George Clayton.....Howard Denton  
Carrie Williams.....Camilla Lyons

Although a rather highly theatrical piece, depicting the pangs of sorrow experienced by the girl who strays from the straight and narrow path, "The Mirage," which served as the vehicle for the opening of the Selwyn's new Times Square Theatre, is appealing and absorbing in its story. In fact, at its premiere, it seemed to meet with as much approval on the part of the audience as did the alluring and handsome theatre in which it is housed.

The piece, in addition to marking the inauguration of the new Selwyn playhouse, marked the debut of Florence Reed under the Selwyn management on a long term contract. And, as the main butterfly of the action, her portrayal of the woman of pleasure was convincing in all of the qualities required for its interpretation. In fact, some of the best acting that has been seen in some seasons was her contribution.

The play is intended to reveal a side of life in New York with which the natives of our staid and puritanical communities are but slightly familiar. Such revelations have been going on for some time in the theatre, on the first pages of the newspapers and in the courts. But this did not seem to detract from the interest which the first-nighters exhibited in the action.

Florence Reed, as Irene Moreland, portrays one of the many girls who come to New York to make her way and contribute toward the support of a sister and mother. Behind her she leaves a rural sweetheart. Rather than be straight and starve, she decides to yield to the temptation of emulating the lilies of the field.

Her sweetheart, on a business trip to New York, discovers her living in luxury, her excuse for pearls and finery being that she had been married and divorced. Of course he never doubts her and asks her to become his wife. And, of course, she accepts.

But, as the way of the transgressor is said to be hard, so was the way of "Mrs." Moreland. At a dinner party given by her "friend" and tendered to some out of town business men, she finds herself face to face with the young man she has promised to marry. And he immediately washes his hands of her, forever.

The optimistic "Mrs." Moreland is not through with him, however, and attempts to lure him back. This gives rise to a great deal of sob stuff wherein she proclaims that underneath her finery she has a heart that would be true if given the opportunity. Such opportunity seems imminent, the lover is against about to fall, when the villain of the piece gums up the works by entering at the psychological moment. As a result the girl never does marry him, because the piece is probably intended as a message to the public and to unsophisticated girls who come to make their way in a very wicked city.

Alan Dinehart was very natural as the small town lover of sound principles and exceptionally high ideals.

## COHAN HAS SATIRIZED MELODRAMA IN LATEST PLAY, "THE TAVERN"

"THE TAVERN." A play in two acts by Cora Dick Gannt. Presented by George M. Cohan at the Cohan Theatre, Tuesday night, September 28, 1920.

### THE CAST.

Tavern Keeper's Son.....Phillips Tead  
Hired Girl.....Miss Wanda Carlyle  
Tavern Keeper.....Dodson Mitchell  
Hired Man.....Spencer Chartres  
Vagabond.....Arnold Daly  
Woman.....Miss Elsie Rizer  
Governor.....Morgan Wallace  
His Wife.....Miss Lucia Moore  
His Daughter.....Miss Alberta Burton  
Fiance.....William Jeffrey  
Sheriff.....Lee Sterret  
Attendant.....J. M. Hollicky

A satire on the stage and a burlesque of many of the ancient and shop-worn devices that are created for the purpose of arousing breathless suspense is "The Tavern." The play is attributed to Cora Dick Gannt, but the hand of Cohan is apparent throughout. In fact, such a satire could be written only by an author fully familiar with all the tricks of the theatrical profession.

Cohan's process of rewriting "The Royal Vagabond," originally intended as a serious operetta, met with such success that he undoubtedly felt the same could be done with "The Tavern," which, in its original form, was probably more than serious. In fact, its very seriousness was what, in all likelihood, enabled him to see the possibilities of changing it into a burlesque.

The main purpose of the play, which is probably to excite hilarious laughter, is hidden away until the piece has run well into the home stretch. From then on, its purpose becomes more apparent. Without question, it is amusing and clever, but it takes far too much time to get going.

The piece, although heavy in spots, cannot be termed dull. However, the fact that it is ponderous and involved, prevents complete enjoyment.

As to the manner of satirizing the drama, it is accomplished in a way somewhat hazy, but, at the same time, funny. A strange mixture of people, all in picturesque costumes which cannot be assigned to any definite period, find themselves in a storm-bound tavern. Mystery surrounds all of them with the exception of one. The characters are not billed on the program, but are distinguished by their various relationships. Among them is one termed "The Vagabond," whose main pleasure in life seems to be the setting of the other characters against each other, continually commenting upon the absurdity of their actions and laughing at their expense. Eventually, he turns out to be a lunatic whose delusions are about the theatre.

Arnold Daly, after an absence from New York of two years, made his reappearance in the role of the vagabond. His performance throughout was agreeable and clever. He proved himself able to handle the burlesque characterization with a grace and subtlety that won admiration. He strutted, posed and even got away with some singing and dancing.

Spencer Chartres, as a hired man, was very effective in his role, as were Alberta Burton and William Jeffrey.

### ANDERSON REHEARSING ON COAST

SAN FRANCISCO, Sept. 30.—The G. M. Anderson show "Just Around the Corner" commenced rehearsals September 16 and is scheduled to open at Vallejo October 4, and after playing a few of the adjacent towns will be taken to the Columbia Theatre. The complete cast is composed of Edna Wallace Hopper as star, John Fee, Frank Darien, Oral Humphreys, Mr. and Mrs. Frank Wallace, Charles Grigg, May Machelbern, Ivy Darien, Leona Anderson, Taylor Graves, Ed Lockhart and Alice Friend. All the original scenery and props are being shipped from New York. It is the intention to tour the Coast.

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## VAUDEVILLE BILLS

(Continued from Page 21)

—Plunkett & Romaine—Phil Davis—Harry Thorne & Co.—Huyler & Bann—Jack Gregory Trio.  
Orpheum (First Half)—Wiley & Wiley—Fred & Belle Burke—Manbasset 4—Bond, Benton Co.—Huyler & Bann—Strasle's Seals. (Last Half)—Ed. Hill—Kenna Sisters—Ferna & Litt—The Love Lawyer—Vardon & Perry.

Boulevard (First Half)—Uyeda Bros.—Hodge & Lowell—Mary Ann Mack & Laurel—Jack & Tommy Weir—Johnny Singer. (Last Half)—Brewster—Black & White Revue—Mumford & Stanley—Wilbur & Lyke.

Ave. B (First Half)—Joy & Jenks—Hart & Helene—Arthur Deagon—Rita Shirley. (Last Half)—Two Lillies—Al. Ricardo—Mark Adams & Co.—Mary Ann Mack & Laurel 4—The Crownwells.

TROY.  
(First Half)—The Reynolds Trio—Meredith & Snooper—Ethel Clayton—Hazel Green—Alleen Stanel—Mantell Co. (Last Half)—Trennell Trio—Jim & Flo Boland—Arthur Dunn Co.—Jos Byron Totten—The Volunteers—Tick Tock Revue.

TORONTO.  
Maxie King—Mr. and Mrs. E. Wilde—Crumbley & Brown—Frank Neville Co.

UTICA.  
(First Half)—Lockhart & Laddie—Anderson & Goins—Alice Hamilton—Wolton & Marshall—Joe Laurie, Jr.—Balfred, Hall & Brown. (Last Half)—Claremont Bros.—Ruby Norton & C. Ser.

WOONSOCKET.  
(First Half)—Bentell Bros.—White's Entertainers—Dreedon & Walsh. (Last Half)—Dancing McDonalds—Winkle Dean—Marlon Brinn.

WHEELING.  
(First Half)—Brown & Demont—Rena & Florence—Mason & Dunn—Rounder of Old Broadway—Quillan Trio. (Last Half)—Dixon, Lynch & Dixon—Corinne Arbuckle—Al Conrad Co.—Eleanor Pierce—Duncan & Lynn—Old Black Joe Land.

YORK.  
(First Half)—Selbini & Nagel—Pierce & Goff—Van & C. Aver—Henry & Moore—Artercraft Revue. (Last Half)—Lemaire & Mayes—Bobbie Folsom—Royal Hawkins.

BROOKLYN, N. Y.  
Metropolitan (First Half)—Geo. W. Moore—Delbridge & Gremmer—The Love Lawyer—Vardon & Perry. (Last Half)—Gypay Trio—Walter Kaufman—Bond Benton & Co.—Anthony & Arnold—C. Wesley Johnson & Co.

Palace (First Half)—Jack & Foris—Ruth Haywood—Mark Adams & Co.—Powers, March & Delmer—Ferns & Litt. (Last Half)—The Hurleys—Chas. Martin—Hart & Helena—Barton & Sparling.

Fulton (First Half)—Jack Gregory Trio—Shepard & Dunn—Overholt & Young—Phil Davis—Gen. Pisano & Co. (Last Half)—Leon & Mitzel—Manhasset 4—Big Surprise—Arthur Deagon.

Warwick (First Half)—2 Lillies—Edwards & Lee—Straight—Harry Hines—The Hurleys. (Last Half)—Rita Shirley—Powers, Marsh & Delmer—Half Past Two.

BALTIMORE, MD.  
Brown's Dogs—Manners & Loweree—Eddie Heron & Co.—Chas. Rellly—Futuristic Revue.

BOSTON.  
(First Half)—Gallon—O'Neill & O'Neill—Billy Moran—Nancy Boyer & Co.—Langdon & Smith—5 Musical Queens. (Last Half)—Mlle. Tunnette & Co.—Roeber & Gold—Let's Go—Race & Edge—De Voe & Statzer.

FALL RIVER.  
(First Half)—De Voe & Statzer—Roeber & Gold—Let's Go—Race & Edge—Mlle. Tunnette & Co. (Last Half)—Gallon—Billy Moran—Nancy Boyer & Co.—Langdon & Smith—5 Musical Queens.

HAMILTON, CAN.  
Stone & Moyer Sisters—Dorothy Royce—Marietta Craig & Co.—Edna Mae Foster & Co.—Buddies.

HOBOKEN.  
(First Half)—Max Yorke's Dogs—On the Straw Hat—Arthur Deagon—Rule & O'Brien. (Last Half)—Cowboy Williams & Daisy—Which One Shall I Marry—Rand & Gould—Mr. & Mrs. Wiley.

LONDON, CAN.  
(First Half)—Fox Benson & Co.—Texas Comedy 4—Jimmy Rosen & Co. (Last Half)—The McNaughtons—Vance & Allen.

MONTREAL, CAN.  
O. K. Legal & Co.—Fredericks & Palmer—Tom Davies & Co.—Coscia & Verdi—9 Krazy Kids.

PROVIDENCE.  
(First Half)—Clifton & Snarton—Ector & Dena—Cycle Champions—Harry Thorne & Co.—Henry Frey—Molera Revue. (Last Half)—Weston & Marion—O'Neill & O'Neill—Conroy & O'Donnell—Cycle Riders.

SPRINGFIELD.  
(First Half)—Weston & Marion—Conroy & O'Donnell—Mimic World. (Last Half)—Henry Frey—Mimic World.

TORONTO.  
Four Juggling Normans—Beulah & Powers—Grew & Pates—Bonner & Powers—Lynton & Roberts—Chalfone Sisters.

B. F. KEITH (Western)  
BATTLE CREEK.

(First Half)—Unusual Duo—Eddie Hastings—Hayes & Lloyd—Fairman & Patrick—Silver Fountain. (Last Half)—Ethel MacDonough—Ray & Emma Dean—Havemans Animals.

DANVILLE.  
First Half—Frawley & West—Monti & Parti—Ray Conklin—And Son—Johnny Johnson—Grey & Old Rose. (Last Half)—Chong & Moey—Dooley & Story—Joe Darcey—Mlle. Rhea & Co.

FLINT.  
(First Half). Pat & Julia Levoles—Armanda Gilbert—Lander & Smith—Fred Schwartz & Co.—College Quintette. (Last Half)—Newmans—McConnell & Lockhart—Jack Kennedy & Co.—Spencer & Williams—Al. Espe & Co.

BAY CITY.  
4 Dancing Cliffords—Nolan Leary & Co.

JACKSON.  
(First Half)—Eldora—(One to Fill)—Maurice Downey—(One to Fill)—Grey & Byron—Geo. & May Le Ferre. (Last Half)—Brunette Twins—Mary Ann—Reiff Rose—Ella Comes to Town—Harry Kahne—Silver Fountain.

### KALAMAZOO.

(First Half)—Beiff Bros.—Harry Kahne—Ray & Emma Dean—Havemans Animals. (Last Half)—Mang & Snyder—Edwards & Fletcher—The Angelus—Erica-Brac—Fairman & Patrick—Geo. & May Le Ferre.

### LANSING.

(First Half)—Newmans—Edwards & Fletcher—Ella Comes to Town—Fred Allen—Mystic Clayton. (Last Half)—Armanda Gilbert—Lander & Smith—Mystic Clayton—Grey & Byron—Burns Bros.

### LOGANSFORD.

Minetti & Ridell—Dorothy Morris Trio.

### HUNTINGTON.

Huntington—Ferguson & Francis—Reynolds & Francis—Reynolds & Geraldine.

### LAFAYETTE.

(First Half)—Chong & Moey—Hennings Rucker & Winifred—Thos. Potter Dunn—Mlle Rhea & Co. (Last Half)—Howard & Scott—Monti & Parti—And Son—Novelle Bros.

### MUSKEGON.

Algelus—Ford & Truly—Leonard & Haley—Ethel MacDonough—Willing Bentley & Co.—Novelle Bros.

### FORT WAYNE.

Rialto & Lamont—Dunn Sisters—Harry Hayward & Co.—Harmon—Catalano & Williams—Tracy, Palmer & Tracy—Aunt Jennima.

### SAGINAW.

(First Half)—4 Dancing Cliffords—Mary Ann—McConnell & Lockhart—Jack Manning & Co.—Spencer & Williams—Al. Espe & Co. (Last Half)—Pat & Julia Levoles—Eddie Hastings—Hayes & Lloyd—Maurice Downing & Co.—College Quintette.

### W. V. M. A.

### CHICAGO, ILL.

Windsor (First Half)—Grace Ayers & Co.—Fiske & Fallon—Holden & Herron. (Second Half)—Bentley & Walsh—Gallerini Sisters—Mitchell & Co.—Rucker & Winifred—Jean Morzac's Circus.

American (First Half)—Gallerini Sisters—Anger & Packer—Edw. Hume & Co.—Shaw & Bernard—Mang & Snyder. (Second Half)—Magic Glasses—Gilroy, Dolan & Corriell—Whitfield & Ireland—Stratford Comedy Four—Hubert Dyer & Co.

Lincoln (First Half)—The Night Boat—Larry Comer—Whitfield & Ireland—Johnny Black & Dardanella. (Second Half)—Angel & Fuller—Edith Clasper—Green & Parker—Fred & Daisy Rial.

Kedzie (First Half)—Violet & Lewis—Rogers & West—Four of a Kind—Cameron Sisters—Jean Berzack's Circus. (Second Half)—Unusual Duo—Elsie Schuyler & Co.—Grant Gardner—Joveddah.

Calumet (First Half)—Hunter & Adams—Burke & Burke. (Second Half)—Grace Ayers & Bro. Logan Square (First Half)—Jessie Hayward & Co.—Ming Toy—Daley, & Storey—Joveddah. (Second Half)—Will Ferry—Mack & Maybelle—Gasson & Bentley—Willing, Bentley & Winning.

Empress (First Half)—Jean & Arthur Keely—Claxton & Mae—Price & Bernie—Edith Clasper & Boys—Grant Gardner—Paul Lovan & Miller. (Second Half)—Lucas Lee—Ja Da Trio—Jessie Hayward & Co.—Larry Comer—Tango Shoes.

### ALTON.

Hippodrome (First Half)—Billy Smythe & Co.—The Norvelles. (Second Half)—Brindamour—Walmsley & Keating.

### ATCHISON, KAN.

Orpheum (First Half)—Fielding and Boomer—Indoor Sports—Rose Ellis and Rose.

### AURORA, ILL.

Fox (Sunday)—Two to Fill—Valentine Vox—Rice & Newton—John Neff—Century Serenaders.

### BELLEVILLE, ILL.

Washington (First Half)—Adonis & Barnett—Debell & Waters—Brindamour. (Second Half)—Grant & Wallace—Novelty Clintons.

### CEDAR RAPIDS, IOWA

Majestic (First Half)—Petty Reat & Bro.—Conne & Albert—Old Time Darkies—Elsie Williams & Co.—Joe Laurie. (Last Half)—Helvy & Brill—Jeds Vacation—Laurel Lee—Jones & Greenlee. Champion (First Half)—Minetti & Reidl—Earle & Sunshine—Sandy Shaw—Tango Shoes. (Second Half)—Clifford & Bothwell—Davigneaus Celestians—Oscar Lorraine—Billy Bouncer.

### DES MOINES, IOWA

Majestic—Green and Pugh—Steve Freda—Belle and Caron.

### DUBUQUE

Majestic—Cervo—Harry Bond & Co.—Doyle & Elaine—Lane & Harper—Travilla Girlie & Seal. Davenport (First Half)—Big Jim—Helvy & Brill—Fixing the Furnace—Jones & Greenlee—Ruloff & Ballet. (Second Half)—Love & Wilbur—Rogers & West—Edw. Hume & Co.—Anger & Packer—Bartholdi's Birds—Joe Laurie, Jr. Decatur (First Half)—Clifford & Bothwell—Boyce Combe—Dockwood & Rush—Ten Eyck & Wiley—Green & Parker—Billy Bouncer. (Second Half)—Petticoats—Sandy Shaw—3 Chums.

### E. ST. LOUIS, ILL.

Erbers (First Half)—The Three Danolse Sisters—Hinkle & Mae—Bender & Meehan—Jazzland Sextett. (Second Half)—Jean & Arthur Keely—Stuart Girls—Debell & Waters—Glasgow Maids. Evansville—Sterling & Marguerite—Tid Bits of 1920—Pistel & Johnson—Jack Lavier—Last Night—Terre Haute & Evansville Split.

### GRANITE CITY

Washington (First Half)—Walmsley & Keating—Marion Gibney. (Second Half)—Adams & Barnett—The Vanderhooks.

(Continued on page 34.)

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MODES



**"HITCHY-KOO" NEEDS "HITCHY"**

NEW ORLEANS, Oct. 1.—Marty Sampter's "Hitchy-Koo of 1920" was not given the warmest sort of a welcome here by the critics, they seeming to think that it needed Hitchcock himself to put it over. This is a fault which has been found with many shows in which Hitchcock has appeared, notably "The Red Widow" and others. The Picayune treated it in the following manner:

"Hitchy-Koo of 1920," the musical comedy revue with which the Tulane season opened Sunday night, is a fair all-round show, but one lacking almost entirely the glamour of costuming and scenic effects expected by the audiences of today in entertainments of this nature. As a spectacle it is decidedly second-rate, and it falls to the lot of the singers and comedians to make what they can of it, in spite of this handicap.

"The first act offers practically nothing worth mentioning from the scenic standpoint and the dull, dingy, black and gray striped set used at its finish, cluttered up as it is with badly battered properties, can hardly be called a brilliant background in any sense of the word, for the finale of an act of this description. In the second part of the show, things pick up a bit in all respects. The Greenwich Village episode is a decided improvement over anything in the preceding part, and the show reaches its climax, musically and scenically in the episode called 'An Old Fashioned Garden.' The lyric which gives this scene its name is the best and most catchy of the score, and the foulard crinolines worn by the girls of the chorus are active, especially in the little surprise bit in which the curtain suddenly rises disclosing the chorus grouped as in an old daguerreotype—the most artistic part of the show.

"The last 'Hitchy-Koo' seen here had the advantage of having Hitchcock himself with it, and he has had Lillian Russell, Irene Bordoni and others of like calibre to give a central interest and hold the show together in spite of all lack of coherence in the material itself. The present offering lacks this centralizing factor and is badly in need of it.

"Frank Cornell opens the performance by getting down into the audience after the Hitchcock fashion and giving a heart to heart talk to those seated and also those who are en route to their seats. The late-comers are escorted to their places to the tune of the wedding march, and other funny if embarrassing stunts of the kind are indulged in. The show is slow in getting started, and it is not until the third episode, 'The Barber Shop,' that there is much doing. The slapstick treatment of the victim in the chair in this episode is humorous but highly reminiscent of such old stuff as the shoe store scene in 'The Midnight Sun,' etc. Then on comes a blackface comedian, Jack Miller, who gets the big applause of the show for some rough stuff which the management has decided to cut out immediately. Miller has just joined the show, and is one of the most talented comedians and dancers in it. He will doubtless be a decided addition to the whole, when put in his proper place.

"Stan Stanley in his specialty number as a happy 'drunk' accomplished the best comedy of the evening. Here as elsewhere, he proved the prime funmaker of the cast. Bert Leighton and Jack Riano are important comedy members of the troupe, the latter being also a first-class eccentric dancer. He is especially funny while being mauled in the scene in the osteopath's office. John Haw is the leading male singer of the company, and his many selections were all well delivered. The prima donna, Juanita Cunningham, has a pleasing voice, but lacks pep and personality for so important a position in the cast.

"A tiny tot called 'Baby Josephine,' who does not look a day over four years old and is cute as a kewpie, brought down the house with her account of the mother of Moses. As she says, 'size doesn't count if you're there with the goods.'

"The much-heralded Florodora Sextette was so tame that it hardly got a hand, the honors, such as there were, going really to the orchestra, especially the brasses, which are very good. The number is musically without a peer in all of the works which have succeeded it in musical comedy, so it wasn't the fault of the music that it fell flat.

"Ollie Northlane in her only bit as a French lady out record buying was one of the high spots of the performance, and one wonders why she isn't given a more prominent part in the revue. The Fifer Trio is featured in several good dance numbers, of which the 'Skating Mazurka' is the most attractive.

"The theatre was sold out for the opening and there was as much enthusiasm as could be expected."

**"MARY" NO. 2 OPENING**

George M. Cohan has already organized a second company of his musical piece, "Mary," although the original company has not yet come to New York. The second company will open at the Empire Theatre, Syracuse, on October 11. Edna Morn will head the cast, while others in the company will be George E. Mack, Guy Robertson, Margaret Dument, Arthur Lip-ton, Sherman Wade and Lois Josephine and Leo Henning.

**POGANY SUES BELASCO**

An odd sort of suit was begun last week in the Supreme Court by Willy Pogany, the scenic artist and illustrator, against David Belasco, Fania Marinoff and Charles Frohman, Inc. Pogany is seeking to recover a total of \$200,000 from the defendants for what he claims to be a defamation of his character and reputation as an artist.

In his complaint, filed by his attorney, Morris Cukor, Pogany alleges that, in the play "Call the Doctor," now running at the Empire Theatre, his name is used slightly and without permission from himself. The play was written by Jean Archibald, not named as a defendant in Pogany's suit and was produced by David Belasco who, with Charles Frohman, Inc., controls the Empire Theatre. Fania Marinoff, is charged with the utterance of the lines in the play which Pogany claims tend to injure his character and reputation as an artist.

The defamatory lines which Pogany alleges Miss Marinoff, in the character of Balog-Mari used, are set forth in the complaint as being in Act II and as follows:

"I have a sweetheart, Pogany Willy, Pogany—He have come to stay. So now we marry ourselves and go home to Budapest. I meet him one day in a Hungarian restaurant. The first time he see me he love no one but me. In one week was my he have no work. His pictures he do not yet sell, but I lend a little money. He pay be back when we marry—maybe. That is not why he love me. I am not pretty, no, but I am clever like the devil. When I do faces I catch the light in the eyes, the of the nose, the shine of the hair. It is for that Willy love me, my talent and my style.

"One cannot be great until they love and love so much that one minute they want to live and one minute they want to die.

"I send my Pogany a note and tell him I stay."

**IN ACT III**

"Joan, dear, I have been so blue. I a big fool. I tell you—what you think? Pogany, Willy, is not true to me. Money I give him all the time and he blow it on American girl—I seen them with my eyes. They eat and laugh and talk in the restaurant and my money pays. He go and dance and I go home and eat out my heart alone—More times than many I suppose, if he get the chance, and all the time he swear he love no but me. In one week was my wedding day. Oh, I sue, that is what I do. I sue him for promise of breaches. Oh, you see the brute—I forget him, he is out—his picture I carry it around no more—there."

"I show you my handkerchiefs—pretty? I don't know why I cry—I could kick myself. It is no use, I love that damn—so much I cannot sleep, I cannot eat—Today I have a letter from—in Budapest. He love me terrible. He is not so handsome like Pogany, but he is rich like the devil. He is crazy to marry me. I marry him quick and get even with this Pogany. Oh—I make him sit up. I write to—and tell him that I come. I pack my trunk tonight—you are my friend, I do just as you say. Tomorrow when Pogany Willy come to find me I am gone, and when he hear of my gone I am the wife of—Then maybe—then maybe—Oh, No, No, I cannot—I die for want of him. He is so nice when he is nice, and when he is not, he is nicer than when he is nice.—John dear, please may I use the telephone, just for a little while? Something very much I want to say to him—I give him one chance more—Joan, Joan, Pogany Willy have explain—Yes, I am to blame. What you think, she is all the time his cousin. I hurry no, I take my Pogany Willy to dinner. You postpone the case."

"Call the Doctor" is a comedy which has to do with a doctor who settles domestic controversies rather than a physician who caters to bodily ills. "Balog-Mari," the character impersonated by Fania Marinoff, is a Hungarian artist.

Last year Pogany went into the producing business with Wendell Phillips Dodge, whom he had met for the first time while he (Dodge) was David Belasco's press representative. Their first play, "Musk," proved a failure, and thereafter, the theatrical partnership was called off. At the present time Pogany, besides illustrating books, is engaged in designing settings for the forthcoming production by the Metropolitan Opera Company of the opera, "The Polish Jew."

"That well knowing the premises," the complaint recites, "the defendants acting in concert and by common agreement, and without any cause, reason, provocation or justification wrongfully, wantonly, unlawfully and improperly spoke, uttered and published of and concerning this plaintiff, well knowing same to be false and untrue, the false, scandalous, slanderous and defamatory matter."

**FRISCO HAS A PREMIER**

SAN FRANCISCO, Sept. 30.—"The Call of Youth," a new play by Herbert Bashford, was given its premier at the Republic Theatre, Monday, of this week. In the cast were Victor Donald, Kathryn Wayne, Frank Bonner, Fanchon Lewis, Florence Printy, J. Anthony Smythe and Rupert Drum.

The story is not new and tells of a girl who is married to an older man and who finds illegitimate friendship with a man of her own years. But the author has treated "The Call of Youth" so unconventionally that he has made a novel and highly interesting play.

Florence Printy plays the girl who leaves home and husband and plans to elope with her lover. J. Anthony Smythe is a young musician.

**SCIBILIA INCORPORATES**

Anton F. Scibilia last week incorporated through Harry S. Hechheimer, in the sum of \$10,000, with which he will carry on a general producing business.

**PUBLISHERS BUY PRINTING CO.**

ATLANTIC CITY, Oct. 4.—The Amusement Publishers Company, publishers of Amusements, The Atlantic City Mirror and the Woods' Program, has purchased the Globe Printing plant. The publishing company is to publish the Globe Theatre Program after January 1, and has also secured the Atlantic County interests of the Steel Pier Program in conjunction with the present proprietors, Bloomingdale and Weller, of Philadelphia.

**"IRENE" LEAVING BOSTON**

BOSTON, Sept. 27.—"Irene," the musical comedy which has met with such success here, will go into its last two weeks at the Shubert Wilbur Theatre today, its run being brought to a close on October 16. It will go direct from here to Philadelphia. "As You Were" will succeed it at the Shubert house.

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## DRAMATIC REVIEWS

(Continued from Pages 19-28-29)

### "MERCHANTS OF VENUS" FORMER VAUDE. ACT EXTENDED INTO PLAY

"MERCHANTS OF VENUS." A comedy in three acts by Alan Brooks. Presented by the author at the Punch and Judy Theatre, Monday evening, September 27, 1920.

#### CAST

Vosi.....S. Kurasaki  
Oliver Bainbridge.....Edward Donnelly  
Billy Hasbrouck.....Robert Kelly  
Ned Bainbridge.....Frank Dayton  
Jack Bainbridge.....Alan Brooks  
Helen Davenport.....Vivian Rushmore  
Elsie Davenport.....Thais Magrane  
Marie Wilcox.....Jane Darwell  
Arnold Davenport.....James Tarbell  
Verna Cromwell.....Carroll McComas  
Alfred Benson.....Thomas Howler  
Gladys Benson.....Mary Howard

Alan Brooks, known to two-a-day as the author and featured player of "Dollars and Sense," broke forth as a Broadway producer last week with the same vehicle done over as a three-act comedy and titled "Merchants of Venus." As a vaudeville sketch this piece proved a rather diverting bit of comedy when served in twenty-minute portions, but stretched out over several hours it loses considerable of its punch.

The story concerns a young chap, madly in love with a girl although knowing all the while that she is incapable of reciprocal affection in proportion to that given. Bainbridge is his name. He has a friend who is also in love with the same girl. He tries vainly to induce his friend not to marry her, pointing out to him that the girl is just one of the mercenary sort who loves not the man but his bank roll. But all of his advice is to no avail, and the friend and girl marry. So he plans to break his friend in the market to prove to him that his wife is unfaithful and also to forget her himself.

All the while, it develops, he 'covers' his friend's loss with his own money, and, when satisfied that he has not been mistaken about the girl, marries a poor but beautiful actress. His friend, though, still believing his wife honorable, despite evidence to the contrary, goes blindly on while the curtain drops.

Carroll McComas, as the girl Bainbridge finally marries and Vivian Rushmore, as the girl he thinks he loves, stood out among the women of the cast, as did Robert Kelly, undaunted believer in women, among the men.

### "DAWN OF IRELAND" FIGHTS ERIN'S BATTLES AGAINST THE ENGLISH

"THE DAWN OF IRELAND." A drama in three acts and an epilogue by Hugh Stanislaus Stange. Presented by Will Morrissey at the Lexington Theatre, Thursday night, September 30, 1920.

#### CAST

Dan.....Larry Reilly  
Benny.....Harmon MacGregor  
Sykes Kelly.....Cameron Mathews  
Ellen.....Rose Mary King  
Professor Mulqueen  
J. Francis O'Reilly  
Granny.....Mrs. Clifford Dempsey  
Will of the Wisp.....Grace Allen  
Mr. Rumley.....John Knox-Orde  
A Lieutenant.....J. Russel Webster  
A Sergeant.....Paul Madders  
Piper.....Tom Ennis

Disciples of free Ireland and standard bearers of the green, white and orange, have their innings in this play. Fundamentally a piece of propaganda, it shows the futility of anything but armed force in the separation of Ireland and England. Many of the characters were parallels of De Valera, Mayor McSwiney of Cork, and other noted advocates of Irish freedom.

The audience which witnessed the premiere was more than enthusiastic. And no wonder, what with a fiery young Celt hurling repeated maledictions at the representative of the King. And hisses there were galore every time one of the English

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### CUTE CUTIES

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### Empire Theatre

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### Follies of the Day

Next Week—PEEK-A-BOO

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### Casino Theatre

This Week

### TWINKLE TOES

Next Week—FLASHLIGHTS OF 1920

characters made his appearance, for the author saw to it that they all appeared as suave, dapper, merciless gentlemen who could stoop to any nefarious deed without flickering anything more than the ashes from the cigarettes which they continually smoked.

The fact that in many spots the piece was dreary, wordy and uninspired, did not seem to dim the enthusiasm of the audience. Neither did the fact that at times innumerable, what were intended to be serious situations were developed along farcical lines. Much of the faulty craftsmanship, however, was redeemed by some clever acting. The character acting of Mrs. Clifford Dempsey, in the part of Granny, was particularly deserving of the applause received.

The scenes are mostly at Fairies Knoll, County Wicklow, Ireland, and the time is during the war. The central character is Dan, who is intended to portray De Valera. During the enactment of the play, he is won over from a belief in Parliamentary methods to a belief in armed force.

Larry O'Reilly appeared in this role. His work was not as forceful, however, as that of Harmon MacGregor, who delivered most of the blows for Ireland. Barry Reilly, John Francis O'Reilly, Rost May King and Grace Allen all handled their roles with a vigor which won the plaudits of those out front.

### BOSTON LIKES "BROKEN WING"

Boston, Sept. 30.—Once in a while a genuinely entertaining play comes to Boston unheralded by trumpet praise. Such was the case last week at the Park Square Theatre, where "The Broken Wing," by Paul Dickey and Charles W. Goddard, was given its first metropolitan performance. It is the best melodramatic comedy since the same author's "Misleading Lady" of half a dozen years ago.

The scenes are laid in Mexico, land of mystery, romance and fantastic villainy, where all manner of incredible happenings are accepted as a matter of course, and the authors have given full freedom to fertile imaginations that have won them fame in movie scenarios and on the comic pages of the Sunday newspaper supplements.

They may give slight heed to plausibility, but with keen sense of the dramatic and the humorous they produce effects that are irresistible. There is delicious wit and satire in both the characterizations and the dialogue, and some honest, human sentiment, too. The American aviator is a fine chap and the heroine is an adorable senorita. Whether or not the other characters are truly Mexican is of no consequence; it is sufficient that they are all immensely entertaining.

The story is not one that should be told in detail, so full is it of twists and surprises that you wouldn't want to be prepared for. The heroine is Inez Valleria, a Mexican girl who has been adopted by an American sea captain who had gone into retirement to forget the loss of his ship. He is a quaint old fellow and under his tutelage Inez has grown up a strange mixture of the savage and the civilized, the latter being chiefly demonstrated in her liking for soap and water.

She is betrothed to Capt. Innocencio Dos Santos, a bandit of rare geniality and admirable resourcefulness in defying the soldiers of his own Government, and that of the United States. But Inez wants a "Gringo" husband, and prays God to send her a good one.

When Phillip Marvin drops out of the clouds in his disabled airplane, Inez is convinced that her prayer has been answered. She promptly falls in love with the young American. Although he has lost all memory of his past, even of his name, Marvin learns to love the Mexican girl. How he is held for ransom by the Mexicans; how it is reported that in his forgotten past he already has a wife, and how it all ends is interesting.

The play is staged with ingenuity and pictorial effectiveness. Nothing more realistic has been seen on the stage here than that showing the crashing of a great airplane through the walls of a cabin. It stirred the audience to a tremendous outburst of applause.

Inez Plummer pictures the passionate little Mexican maid with allure and plausibility.



## ROUTES OF BURLESQUE SHOWS

### COLUMBIA WHEEL

Al Reeves Joy Bells—Gayety, Montreal, Can., 4-9; Empire, Albany, 11-16.  
 Abe Reynolds Revue—Gayety, St. Louis, 4-9; Star and Garter, Chicago, 11-16.  
 Best Show in Town—Empire, Providence, 4-9; Gayety, Boston, 11-16.  
 Bostonians—Majestic, Jersey City, 4-9; Perth Amboy, 11; Plainfield, 12; Stamford, Conn., 13; Park, Bridgeport, 14-16.  
 Bowery—Gayety, Omaha, Neb., 4-9; Gayety, Kansas City, 11-16.  
 Bon Tons—Gayety, Rochester, 4-9; Bastable, Syracuse, 11-13; Gayety, Utica, 14-16.  
 Big Wonder Show—Empire, Newark, 4-9; Casino, Philadelphia, 11-16.  
 Dave Marion's Own—Park, Youngstown, O., 4-6; Grand, Akron, 7-9; Star, Cleveland, 11-16.  
 Ed Lee Worth's Best Show—open, 4-9; Gayety, St. Louis, 11-16.  
 Flashlights of 1920—Miners' Bronx, New York, 4-9; Casino, Brooklyn, 11-16.  
 Follies of the Day—Empire, Brooklyn, 4-9; People's, Philadelphia, 11-16.  
 Folly Town—Olympic, Cincinnati, 4-9; Columbia, Chicago, 11-16.  
 Girls of the U. S. A.—Columbia, Chicago, 4-9; Gayety, Detroit, 11-16.  
 Girls from Happyland—Gayety, Boston, 4-9; Columbia, New York, 11-16.  
 Golden Crooks—Hurtig & Seamon's, New York, 4-9; Orpheum, Paterson, 11-16.  
 Hip Hip Hooray Girls—Stamford, Ct., 6; Park, Bridgeport, 7-9; Empire, Providence, 11-16.  
 Hits and Bits—Casino, Boston, 4-9; Grand, Hartford, Ct., 11-16.  
 Harry Hastings's Big Show—Star, Cleveland, 4-9; Empire, Toledo, O., 11-16.  
 Jollities of 1920—People's, Philadelphia, 4-9; Palace, Baltimore, 11-16.  
 Jack Singer's Own Show—Palace, Baltimore, 4-9; Gayety, Washington, 11-16.  
 Jingle Jangle—Empire, Albany, 4-9; Casino, Boston, 11-16.  
 Lew Kelly Show—Jacques, Waterbury, 4-9; Hurtig & Seamon's, New York, 11-16.  
 Liberty Girls—Gayety, Pittsburgh, 4-9; Park, Youngstown, O., 11-13; Grand, Akron, 14-16.  
 Mollie Williams' Own Show—Empire, Toledo, 4-9; Lyric, Dayton, 11-16.  
 Maids of America—Lyric, Dayton, 4-9; Olympic, Cincinnati, 11-16.  
 Million Dollar Dolls—Gayety, Buffalo, 4-9; Gayety, Rochester, 11-16.  
 Powder Puff Revue—Gayety, Washington, 4-9; Gayety, Pittsburgh, 11-16.  
 Peek-a-Boo—Columbia, New York, 4-9; Empire, Brooklyn, 11-16.  
 Parisian Whirl—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16.  
 Roseland Girls—Gayety, Detroit, 4-9; Gayety, Toronto, Ont., 11-16.  
 Rose Sydel London Bells—Casino, Philadelphia, 4-9; Miner's Bronx, New York, 11-16.  
 Social Maids—Berchell, Des Moines, Iowa, 3-6; Gayety, Omaha, Neb., 11-16.  
 Step Lively Girls—Grand, Hartford, 4-9; Jacques, Waterbury, 11-16.  
 Sporting Widows—Star and Garter, Chicago, 4-9; Berchell, Des Moines, Iowa, 11-16.  
 Town Scandals—Bastable, Syracuse, 4-6; Gayety, Utica, 7-9; Gayety, Montreal, Can., 11-15.  
 Twinkle Toes—Casino, Brooklyn, 4-9; Empire, Newark, 11-16.  
 Victory Belles—Gayety, Toronto, Can., 4-9; Gayety, Buffalo, 11-16.

### AMERICAN WHEEL

All Jazz Revue—Haymarket, Chicago, 4-9; Park, Indianapolis, 11-16.  
 Bathing Beauties—Lay off 4-9; Gayety, Brooklyn, 11-16.  
 Beauty Trust—Plaza, Springfield, 4-9; Lay off 11-16.  
 Beauty Revue—Gayety, Louisville, 4-9; Empress, Cincinnati, 11-16.  
 Broadway Belles—Cohen's, Newburg, N. Y., 4-6; Cohen's, Poughkeepsie, 7-9; Howard, Boston, 11-16.  
 Big Sensation—Star, Toronto, Can., 4-9; Academy, Buffalo, 11-16.  
 Cabaret Girls—Empire, Cleveland, 4-9; Avenue, Detroit, 11-16.  
 Cute Cuties—Gayety, Brooklyn, 4-9; Olympic, New York, 11-16.  
 Follies of Pleasure—Lyceum, St. Joseph, Mo., 3; Gayety, Minneapolis, 11-16.  
 French Follies—Park, Indianapolis, 4-9; Gayety, Louisville, 11-16.  
 Girls from Joyland—Bijou, Philadelphia, 4-9; Majestic, Scranton, 11-16.  
 Girls from the Follies—Auburn, 7; Niagara Falls, 8-9; Star, Toronto, Ont., 11-16.  
 Grown Up Babies—Academy, Buffalo, 4-9; Cadillac, Detroit, 11-16.  
 Hurly Burly—Gayety, Newark, 4-9; Reading, Pa., 14; Grand, Trenton, N. J., 15-16.  
 Jazz Babies—Standard, St. Louis, 4-9; Century, Kansas City, 11-16.  
 Joy Riders—New Bedford, 4-6; Fall River, 7-9; Grand, Worcester, 11-16.  
 Kewpie Dolls—Howard, Boston, 4-9; New Bedford, 11-13; Fall River, 14-16.  
 Kandy Kids—Century, Kansas City, 4-9; Lyceum, St. Joseph, 10.  
 Lid Lifters—Englewood, Chicago, 4-9; Standard, St. Louis, 11-16.  
 Mischief Makers—Gayety, Baltimore, 4-9; Folly, Washington, 11-16.  
 Naughty Naughty—Gayety, Milwaukee, 4-9; Haymarket, Chicago, 11-16.  
 Pat White's Gayety Girls—Olympic, New York, 4-9; Gayety, Newark, 11-16.  
 Parisian Flirts—Trocadero, Philadelphia, Folly, Washington, 11-16.

Monte Carlo Girls—Penn Circuit, 4-9; Gayety, Baltimore, 11-16.  
 Puss Puss—Cadillac, Detroit, 4-9; Englewood, Chicago, 11-16.  
 Razzle Dazzle—Folly, Washington, 4-9; Bijou, Philadelphia, 11-16.  
 Round the Town—Majestic, Scranton, 4-9; Binghamton, 11-13; Auburn, 14; Niagara Falls, 15-16.  
 Record Breakers—Empress, Cincinnati, 4-9; Lyceum, Columbus, 11-16.  
 Some Show—Gayety, St. Paul, 4-9; Gayety, Milwaukee, 11-16.  
 Social Follies—Empire, Hoboken, 4-9; Cohen's, Newburg, N. Y., 11-13; Cohen's, Poughkeepsie, 14-16.  
 Stone & Pillard's—Grand, Worcester, 4-9; Plaza, Springfield, 11-16.  
 Sweet Sweetie Girls—Star, Brooklyn, 4-9; Empire, Hoboken, 11-16.  
 Tittle Tattle—Reading, Pa., 7; Grand, Trenton, 8-9; Trocadero, Philadelphia, 11-16.  
 Toodle de Winks—Gayety, Minneapolis, Oct. 4-9; Gayety, St. Paul, 11-16.  
 Tempers—Avenue, Detroit, 4-9; Academy, Pittsburgh, 11-16.  
 Whirl of Mirth—Lyceum, Columbus, 4-9; Penn Circuit, 11-16.

### SUIT OVER "SHADOWS OF WEST"

LOS ANGELES, Oct. 3.—The Cinema Craft, Inc., was made defendant yesterday in a suit filed by T. F. Brooker, who demands \$100,000, an accounting and a receiver growing out of a contract for the production of the cinema drama, "Shadows of the West."

Mr. Brooker declares the contract provided that he was to aid in writing the scenario and story and furnish Seymour Zelf and Caroline Clark with the necessities of life until the picture was produced and marketed. The picture was produced, and the complaint sets up that Mr. Zelf and Caroline Clark formed the corporation with the intent to defraud him of his interest. Additional defendants in the action are Charles Hickman and M. Hilton.

### INDIAN ACTOR SENT TO JAIL

Red Wing, a full-blooded Indian who claims that he came to New York to sign a contract for motion picture work, was sentenced to sixty days in the workhouse in Harlem Court last week on a charge of unlawfully carrying firearms.

### SUCKNO GETS ANOTHER HOUSE

ALBANY, N. Y., Sept. 30.—Samuel Suckno has secured control of the Delaware Avenue Theatre, which will open under his management next week. He now is operating four theatres in the Capital City, the Regent, Albany, Arbor and Delaware Avenue.

### ATLANTIC CITY BOOKS PAVLOWA

ATLANTIC CITY, Sept. 30.—Anna Pavlowa, the Russian danseuse who, after an absence of four years, is to make a tour of the United States and Canada under the direction of Fortune Gallo, will be seen here at Keith's Garden Pier Theatre on October 30.

### NEXT FAIRBANKS PICKED

The next Douglas Fairbanks production for release through United Artists will be a picturization of Johnston McCulley's story, "The Curse of Capistrano," featured serially in a current magazine. The title for the picture has not yet been announced.

### BUYS NICK CARTER STORIES

The Pioneer Film Company has purchased the Nick Carter stories and promises to release them sometime this Fall. Tom Carrigan will play the part of Nick, with Colin Chase as Chick and Mae Gaston in the role of Patsy.

### LASKY RE-SIGNS MAE MURRAY

Jesse Lasky has signed Mae Murray to a new contract with Famous Players-Lasky at a new salary. Robert Z. Leonard, her husband, at the same time, signed a contract to direct her.

### FOX SIGNS EVE BALFOUR

Eve Balfour, who came here from England four months ago, has signed a contract with Fox to play one of the leading parts in a new serial that firm is about to produce.

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## EVELYN NESBIT SHOW OPENS

WASHINGTON, Sept. 30.—Walter Hast opened "The Open Book," by Philip Bartholomae, at the Shubert-Garrick early this week, with Evelyn Nesbit as its star.

Advertised as a vehicle for Miss Nesbit, the piece comes nearer being a monologue by Hyman Adler. When he is not holding out hands in love and affection and crying, "Ah, my children!" he is holding out his hands in execration and crying, "My children!" Or, returning to the original theme, he is holding out his hands and crying, "Ah, my children!"

The neglect of children for their parents, as evidenced by the outrageous treatment given old man McCann, starts old man Martens (Hyman Adler) on a course destined to bring his gray hairs to the grave. Turning in a week from a lovable old chap in a home filled with happiness, he is hard and unbending, driving children and servants from the door.

Before he can proceed far on this senseless course, however, he happens to find a book long read by his departed wife. There he learns that parents have a duty toward their children just as well as children owe a duty to their parents. Further to convince him, the ghost of his wife walks right out on the darkened stage and gives him a lecture.

The melodramatic parts of "The Open Book" lack the right ring. However, they serve to make many in the audience gasp. First the erring daughter hands her father a lecture couched in the latest slang of the cabarets and road houses. Then the son, turned to a dope fiend, winds up by shooting his father.

But it's all right. It's merely a dream. The father wakes up to discover that there is yet time to fulfill his own duties and he buys that son of his a Rolls-Royce and enables his daughter to marry happily. "I feel just like a father again, giving away money," says he, chuckling. Curtain.

Adler, long a central figure on the Yiddish stage, makes a capable Karl Martens, a diamond merchant. He cannot be blamed that much of his talk is mere twaddle.

Miss Nesbit rather surprised those who had seen her only in the pictures. She carried out her big scenes very well, her tearful departure from home after quarreling with her father and her suicide in the midnight club, following a fight with a wild woman being enacted with real ability.

Others in the cast are Arthur Ashley, Edith Gresham, Donald Gallaher, Grace Canfield, Leonard Ide, Burr Caruth, Lillian Paige, Helen Freeburn, J. Casler West, Charles Glocker, Andrew D. Molony, Edna Whitney, Mabel Allan, Beth Varden.

## ROASTS PRESS AGENTS

SAN FRANCISCO, Sept. 30.—That the press agent is a pest and ought to be eradicated, was the declaration of E. O. Wickizer, of Pasadena, in an address before the Southern California Editorial Association to-day. The newspaperman advocated a central bureau for Southern California newspapers to pass on free publicity.

"This bureau," Wickizer said, "should be headed by a man selected and paid by us. It would be his duty to ascertain the merits of persons and projects for which publicity is asked, and all Southern California editors would abide by his decision."

"Of course, it is our duty as newspaper men to support with liberal space such projects as will be of general benefit to mankind, and we want to do that."

## HARRIS OPENS ANOTHER

PHILADELPHIA, Sept. 30.—Sam Harris is again looking for a long run vehicle for Grant Mitchell, of "Tailor-Made" fame, and it will be for New York to say whether or not "The Champion" will fill the bill. The piece, which is by Thomas Loudon and A. E. Thomas, opened here this week at the Broad Street Theatre.

The authors of "The Champion" bring a prodigal home to a father who is not in the least disposed to kill the fatted calf. In other words, William Burroughs, who ran away from home at fifteen and comes back at thirty, is very distinctly asked to give an account of himself. When it comes out that he has been a prize fighter in New York—the scene of the play is England—his father will have nothing to do with him.

But as it happens, the Burroughs family have social ambitions beyond their social status, and a certain Lady Elizabeth Galton has undertaken to introduce them to the right people. Lady Elizabeth finds the disdained son superior to his relatives, and the county families are eager to pay tribute to his prowess. This changes the paternal views. As a sop to respectability it turns out that William is also a lawyer and a member of Congress.

The value of this material depends in large measure upon the treatment. The authors have not shown too nice a concern for accurate observation of life, but they have a lightness of touch which engages the interest. "The Champion" is farce, indeed, rather than comedy. The characters are drawn with heavy strokes and the dialogue is lacking in subtlety. There is little action, too, a glaring fault.

In the cast besides Grant Mitchell, who plays the part of the returned prodigal, are Lucy Beaumont, Lygia Bernard, Arthur Elliott, Frank Westerton, Gerald Hamer, Ann Andrews, Gordon Burby, Desiree Stempel, Horace Cooper, Robert Ayrton, Henry Warwick.

## LE MAIRE WANTS RELEASE

If Rufus Le Maire wishes to be released from his contract with the team of Dillon and Parker, now appearing in his "Broadway Brevities" show at the Winter Garden, he must pay them \$1,600. This was the decision rendered early this week when Le Maire appeared before officials of the Actors' Equity Association and pleaded that the former vaudeville team, in their present capacity, were no longer necessary to the success of the production.

Dillon and Parker were engaged for the show under a run of the play contract at a weekly salary of \$400. During rehearsals, they say they were handed one of the principal parts in the show, only to have it taken away from them later. Since that time, they contend, Le Maire has made every effort to discourage them into quitting the show. They claim they are now appearing only for a few moments in one of the minor scenes.

Le Maire offered to compromise on \$600 as the amount to cover his release. However, the Equity organization held that he would either have to pay Dillon and Parker four weeks' salary or continue with their services. Le Maire has not yet decided what he will do, meanwhile taking the matter up with his attorney, Harry Saks Hechheimer.

## ORGANIZE "DADDIES" FOR COAST

SAN FRANCISCO, Sept. 30.—Frederick Belasco, of the Alcazar Theatre, has organized a company to play "Daddies" in California. The admission prices will be \$2.00 top.

The cast includes: Thomas Chatterton, Charles Yule, Frederic Green, Bert Chapman, Lee Willard, R. Elwyn Harvey, Helen MacKerricher, Jessie May Walsh, M'le Valentine Zimina, Sylvia Jaffe, Phyllis Chatterley, Theo Wynns, Albert Watson, Mrs. Jaffe and Mrs. Ward.

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## PHILLY LIKES "GIRL IN ROOM"

PHILADELPHIA, Sept. 30.—Philadelphia rather liked the new Eddie Clark play, produced by the Shuberts and entitled "The Girl in the Private Room" when it appeared here at the Lyric Theatre this week.

With a staunch foundation there is no reason why it should not be a howling success. And yet, the full values of the story have not been quite realized. There are moments when the action is inclined to lag, only to be revived by some amusing situation. But there should be no lagging at all with a story that revolves around a Senator, seeking to enjoy a tete-a-tete with the fiancée of an estimable young man, and who has to endure the company of a paid chaperone provided by the cafe and supposed to be a foreigner, whereas in reality he is a simon pure American and not averse to flirting desperately if the occasion warrants it.

Some of the farce, "The Third Party," from which the play was musicalized, has been cut out to make way for the numerous musical numbers which, by the way, are of a pleasing and, at times, unusually jingly sort, and the dances, a majority of which are deliciously rhythmic and well executed by a nimble-footed chorus.

The music was left to Lieut. Gitz-Rice and he has done his work well. "Good-bye, Take Care of Yourself," is perhaps the song that will be soonest whistled and hummed from memory, but there are some other composition burlesquing the songs of an earlier generation, which are entertainingly clever and catchy. One of these is "My Old New Jersey Home," with witty lines, and another is "Different Days in Different Ways," with some excellent hits at present-day high prices, high skirts, low behavior and the like. In the cast are some capable people including Leo Burns, Thomas Foran, Eugene Redding, Beatrice Swanson, Marcella Swanson, Harry B. Lester, Violet Englefield, Henrietta Tedro, Queenie Smith, John Lowe, Harry Everts, John William, Vivian Oakland, Harry Conor, Fred Hillebrand.

The show opened in Atlantic City and it is said that it will stay at the Lyric until room is made for it in New York.

## VAUDEVILLE BILLS

(Continued from page 30)

## OKMULGEE, OKLA.

Cook (Last Half)—Roode and Francis-Smith and Robbins—Oh, What a Day—Hugo Lutgens.

## OMAHA, NEB.

Empress. (First Half)—Paula Armstrong & Co.—Rose & Thorne—Billy Rogers—Belmont's Canary Opera. (Second Half)—Haker & Redford—Steve Freda.

## OKLAHOMA CITY.

Lyric. (First Half)—Emmett's Canines—Smith & Robbins—Cameo Girls—Cleveland & Dowry—Three Bolcons. (Second Half)—White Brothers—Betty Babb—Graves & Edwards—Sargent Brothers—Colour Gems.

## PEORIA, ILL.

Orpheum. (First Half)—Valentine & Bell—Engle & Marshall—Petticoats—James H. Cullen—Prosper & Maret. (Second Half)—Jordan & Tyler—Earl & Sunshine—Fixing the Furnace—Ray Conlin.

## QUINCY, ILL.

Orpheum. (First Half)—Mons. Herbert—York & Maybelle. (Second Half)—Blue Cloud & Winona—John Neff—Century Serenaders.

## RACINE, WIS.

Rialto (First Half)—Amber Bros.—Harry Ellis—Gillroy, Dolan & Coriel—Walzer & Dyer. (Second Half)—Helen Jackley—Claxton & Mae—Wm. Gaxton & Co.

## SIOUX FALLS, N. D.

Orpheum. (Second Half)—Dancing Humphreys—Kuhn Girls—Green & Pugh—Bell & Caron.

## SOUTH BEND.

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## CARUSO CONCERT DOES \$30,000

MONTREAL, Sept. 27.—Seven thousand, five hundred persons paid prices ranging from \$3.00 to \$10.00 a seat last night to hear Enrico Caruso at the Mount Royal Arena. The receipts were more than \$30,000, a Montreal record for one concert.

## DEATHS

NEIL GOW, twenty-six, died of heart failure at Glasgow, Scotland, last week. He originally played under the name of Bob Morrison, both in musical comedy and vaudeville abroad. About two years ago, he took the name of Neil Chow. His success in variety was such, following his opening in London, that he had been immediately booked for all of the big tours several years ahead.

MME. ETELKA GERSTER, a famous coloratura soprano of forty years ago, passed away at her villa near Bologna, Italy, at the age of sixty-five, last week.

Mme. Gerster was a member of Col. Henry Mapleson's opera company, the Strakosch opera company and other famous organizations. She sang with many noted operatic stars including Campanini and appeared in "Lohengrin," singing Elsa, in "La Sonnambula" and made a profound impression in "The Magic Flute." She was born in Kaschau, Hungary, June 17, 1855, and made her first appearance in Venice in 1876.

## Card of Thanks

NEW YORK CLIPPER, New York

I desire through your columns to express my sincere thanks to the New York Hippodrome management, performers and employees and the many other friends for their expressions of sympathy and floral offerings in my late bereavement in the loss of my beloved husband, WILLIAM W. POWER, late of Power's Elephants, New York Hippodrome.

MRS. W. W. POWER

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Sept. 28, 1920.

BARNETT FRANKLIN, widely known and very popular press agent, died September 28, after a long, hopeless illness. An authority on opera and well known in musical circles, Franklin had a host of friends. Up to the time of his illness, he was publicity director of the Curran Theatre since the day the theatre was opened in September, 1911, when it was known as the Cort Theatre. Previous to that he was press agent for the Princess Theatre when Kolb and Dill played a long engagement at that house. His great work was recognized when he handled the publicity of the San Francisco Symphony Orchestra for several seasons.

T. F. McGRATH, a retired showman, died at his home in Hoosick Falls, September 18, of heart trouble, at the age of 67. He was buried at Pittsfield, Mass. He is survived by Catherine Crawford (Mrs. Arthur Pearson), Mrs. J. W. Prendergast, two daughters and his wife, Mrs. T. F. McGrath.

CORDELIA ALICE HOWARD died on September 17 at the summer home of her daughter, Brownie Howard, of the team of Howard and White, at Lake Manitou, Rochester. She was the wife of Frank Howard, deceased, both being in the profession for many years.

IDA LEE DENTON, died at Florence, S. C., and was buried in the family plot in the Society Cemetery. She is survived by one brother, Ed. S. Denton, and several nieces and nephews.

## LETTER LIST

GENTLEMEN	Robbins, Fred	Hamilton, Elsie
Arado, J.	Raymo, Al	Howard, Margie
Austin, Walter	Schuler, Billy	C.
Black, Samuel	Shepard, Jake	Heddt, Mabel
Bernard, Frank	Wardell, La Costa	Hamilton, Anita
Brady, Paul	& Wardell	Haight, Lola
Boyer, Billy	Witts, Jack	Lindler, Anna
Clifford, Jack		Lawler, Pearl
Dunham, Starr		Lawrence, Jerry
Davenport, Paul		Lorraine, Maybelle
Farrar, Al		May, Stella
Gillet, Bobby		Morgan, Hilda
Inman, Billy		Morton, Dot
Koster, C. A.		McCloud, Mabel
Kelly & Berg		Matthews, Elsie
Kolb, J. W.		Merritt, Lillian
King & John		Neave, Margaret
Lyle, Ocell W.		Owens, Flo
Landowne, Robt.		Opel, Harry, Mrs.
Lambert, Ambrose		Patten, Oliver C.
J.		Rosmond, Ruth
La Pearl, Harry		Raymond, Lizzie
Leonard, E. E.		B.
McCauley, Jim		Royston, Helen
Miller, Lester		Seaville, Thelma
Mason, J. W. A.		Stewart, Eva
Mokelka, Ed		White, Emma
Neuhart, Chas. E.		Wood, Sylvia
Opel, Harry		Wood, Margaret
Page, Tyron		Zora, Guss

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